

THE BUSINESS MAN'S LIBRARY

VOLUME SEVEN



ADVERTISING

HOW TO ADVERTISE A PRODUCT

THE PRINCIPLES OF PRACTICAL
PUBLICITY

HOW TO PLAN A CAMPAIGN &
WRITE COPY

HOW TO SELECT MEDIUMS, KEEP
TRACK OF RETURNS AND
JUDGE RESULTS

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The Business Man's Library—Volume 7

BOOK ON ADVERTISING

**HOW TO ADVERTISE A PRODUCT—THE
PRINCIPLES OF PRACTICAL PUBLICITY FOR MAN-
UFACTURER AND MERCHANT—THE TOOLS AND METHODS,
MEDIUMS AND MEANS OF THE ADVERTISER—HOW TO PLAN AN
ADVERTISING CAMPAIGN—HOW TO WRITE COPY—HOW
TO SELECT MEDIUMS—HOW TO KEEP TRACK OF
RETURNS—HOW TO JUDGE RESULTS**

BY

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Journalism to the Newspaper Industry," etc.

Chicago New York
THE SYSTEM COMPANY

London
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PREFACE

In planning a book on "Advertising," to be included in The Business Man's Library, the publishers have sought to present those facts, out of the vast field of advertising principles and experience that would help every business man who has anything to sell and aid him in enlarging his market.

This book is, therefore, not an elementary textbook on advertising, nor a primer on copy writing. It is not a treatise on the theory of publicity, nor a discussion of the principles of the science of advertising. It is not a history of advertising; it is not written to advocate any particular kind or form of publicity, to urge upon any man or concern the starting of an advertising campaign.

It is a work for the advertiser—the man who buys advertising and the man who has advertising to sell—the man who has to solve the problem of making advertising space yield the largest returns, whether he is a manufacturer, merchant, copy writer, advertising director, advertising agent, or publisher. It is intended to be helpful to every man who has goods to sell and who is ambitious to enlarge the market for his product.

The Business Man's Library has been built upon the experience of business men—of men who have originated, tried and proved the methods and principles here presented. It has been the purpose of the publishers to have these methods and principles de-

scribed by the very men who devised and used them—by the men who have done the things they tell you how to do.

But advertising is a unified subject. It has been called a science. Certain principles run through all its manifestations. To present this subject in an adequate and comprehensive yet unified way, demands that one man, out of his experience and the experience of other experts, work out its principles and applied methods.

Such a presentation this book gives. It is written by a man who has had wide experience in writing copy, originating designs, and planning and directing advertising campaigns; a man who knows advertising from the side of the advertising director, copy writer, and publisher. And he here presents the results of his study and experience to the producers and merchandizers of the world who make things and sell things, who are interested in the problem of enlarging the market for their product.

THE PUBLISHERS.

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CHAPTER I

MODERN COMMERCIAL PUBLICITY

Advertising is today the mightiest factor in the business world. It is an evolution of modern industrial competition. It is a business-builder, with a potency that goes beyond human desire. It is something more than a "drummer" knocking at the door of the consumer—something more than mere salesmanship-on-paper. It is a positive creative force in business. It builds factories, skyscrapers and railroads. It makes two blades of grass grow in the business world where only one grew before. It multiplies human wants and intensifies human desires. It furnishes excuse to timorous and hesitating ones for possessing the things which under former conditions they could easily get along without.

Before advertising was developed into a fine art and before it became a factor in the commercial world, the business of the manufacturer and merchant was to supply the normal needs and desires of the human family. Merchandizing was bounded by man's necessities and by his meager knowledge of the luxuries which he deemed within his reach. Modern advertising has made the luxuries of yesterday the necessities of today. It fills the human mind with new and fascinating desires. It has multiplied human necessities beyond the dreams of the merchants of twenty-five years ago.

Advertising is not merely a method of diverting trade away from the merchant or manufacturer who does not advertise. Its function is not merely to pull business away from unprogressive competitors. It has "news" value as well as psychological power. It not only supplies regular information at stated periods concerning the best and most economical methods of supplying the needs of a normal and comfortable existence, but, operating through well established psychological laws upon the human mind, it gradually implants in multiplied mentalities the idea that certain things are needed which were never before regarded as necessary to human contentment or happiness. It enlarges and expands the horizon of man's daily life and experience by bringing to his attention new commodities designed for his comfort and convenience without which he would have been perfectly happy in a state of blissful ignorance; but, having learned of their existence, he cannot find it in his heart to be happy or contented until he possesses them. It is the constant reiteration of the so-called "selling arguments" in connection with a product that convinces and finally impels the reader to purchase. The constant dropping of the water of publicity gradually wears away the stone of indifference. The human mind is so constructed that it is appreciably affected by repetition—and, after all, advertising is only repetition.

The average man was perfectly willing to use an old-fashioned razor all his life. It apparently answered all the necessities of the tonsorial performance. The barber, indeed, still finds it a very satisfactory implement for removing the beards from the faces of his customers. But along came the advertising man to sow the seeds

**Advertising
Creative of
New Wants**

of dissatisfaction, and now we find safety razors in use by thousands. Men were gradually impressed with the idea that they were behind the times and were unnecessarily depriving themselves of a source of comfort and convenience. In years gone by these same men who have been converted by the safety razor were content to make lather for their faces in shaving mugs. After much laborious oscillation of the brush they finally managed to produce enough lather to cover their faces. Now, having learned the beauties of the shaving stick, they make lather on their faces instead of in a mug.

“Breakfast cereal” advertising has revolutionized our notions of dietetics. The oatmeal porridge habit, brought over by the Scotch Presbyterians, has gradually developed through the medium of educational advertising into a universal cereal habit, until now it is a generally accepted fact that no breakfast is hygienic or complete that does not begin with a cereal food. After reading the seductive and persuasive advertisements for a certain well known substitute for coffee, the woman who is disturbed by frequent flutterings and palpitations in the cardiac region becomes impressed with the notion that she has a “coffee heart,” and it is this notion, multiplied and intensified over and over again, that has built up an enterprise employing thousands of persons, which annually does a business of many millions of dollars.

Time was when the ambitious musician was willing to go through the travail of daily practice on the piano under the direction of an expensive music master to acquire the art of extracting melody from the instrument. Unless the clever and persistent advertising man is headed off, however, piano playing will

soon become a lost art. The picture of a pianola in front of the piano instead of Paderewski gradually impresses the reader with the uselessness and foolishness of the long and laborious hours expended upon piano practice.

In former times most women were content to worry along through this vale of tears enveloped in the cuticle which Nature gave them, regardless whether it was alabaster or whether it was tinted with the brown pigment that colors the epidermis of the Oriental races. **A Changed Point of View the Result** Nowadays, under the influence of the man who writes the beautiful lines about skin foods and creams, the modern woman conceives it to be her duty to be "beautiful," and she becomes impressed with the fact that certain creamy and oleaginous compounds are supposed to make the skin as smooth as velvet and to supply the deficiencies of Nature; hence new factories, new laboratories and new industries. In our boyhood days when we raised poultry on the farm, the old-fashioned, patient and plodding hen was deemed good enough for breeding purposes. But the advertising man has relegated the hen to the rear when it comes to hatching chicks. Her favorite occupation, indeed, is gone. Her job is to lay eggs. The advertising man has supplanted her with an incubator which hatches out a hundred chicks while she is cackling and making a great noise over the laying of one egg. Unless the advertising man is speedily restrained, no modern, up-to-date home will be complete without an incubator.

The advertising man has also made six pairs of shoes grow in the average man's closet where formerly there flourished but one. Our parents were happy and

contented if they could have one pair of shoes at a time. Nowadays, under the influence of some of the most persuasive advertising that appears in the public press, no man is content without a half dozen pairs of shoes to provide him with all the changes necessary to bring about the "foot ease" which he has been persuaded to believe is his by natural right. Under the spell of modern advertising genius, we are prone to wonder, indeed, how we could have worried along in our earlier days with one pair of shoes. Under the persistent and tireless hammering of the advertising man we are gradually being relieved of the notion which we have entertained for some time that the phonograph is a luxury. The assertion that the time would come when a talking machine would be considered a necessity in every well regulated family would have excited much levity, but whether the talking machine becomes a necessity or not, it is plainly evident that the time is not far distant when the phonograph will be just as common a piece of furniture in the average home as the sewing machine.

And think for a moment what modern advertising has done for human happiness and enjoyment by bringing within our reach the witchery of the kodak: how it has brought to the poor and rich alike the most fascinating of all outdoor pastimes. The mystic alchemy of the camera man has become an open book. Advertising has let daylight into the "dark room." Photography with all its artistic joys and thrilling surprises is no longer a sealed book. Through advertising the kodak man has imbued us with the idea that it is our duty to preserve in yards of film the images of loved ones as well as the records of instances and occasions that are invested with unusual joy—

records that will recall the pleasurable and delightful associations of the past. By multiplying these impressions in the human mind the advertiser has built a mammoth industry and a business which ramifies every quarter of the habitable globe.

In many instances the advertiser becomes an evangel of conciliation who breaks down our deep-seated but unreasonable prejudices. Witness his work in popularizing the automobile and in hastening the day when the horseless carriage will be the universal vehicle of conveyance. When the automobile first made its appearance upon our streets and highways its progress was impeded by the jibes and jeers of those who could not believe that a locomotive running wildly in the streets would ever be permitted to supplant the ordinary forms of conveyance. The popular prejudice against it seemed well-nigh insurmountable. Printer's ink, skillfully and persistently used, has broken down this prejudice, and now thousands of smoking chimneys mark the industrial monuments to the genius of the modern advertiser. Popular prejudice has been removed and the human mind is gradually acquiring the notion that the automobile is no longer a luxury, but a necessity.

This is a big country. With eighty million possible consumers of a product in this country alone, the old-time methods of telling consumers about a product must be abandoned. You cannot reach them through traveling salesmen, nor can you stand in front of your place of business and tell every passerby the merits of your product; neither can you hope to reach them by a system of correspondence through the mails, however elaborate and comprehensive might be the scheme de-

**The Removal
of Unfounded
Prejudices**

**The Problem of
Covering Ter-
ritory Solved**

vised. It is not possible to reach any considerable portion of these potential consumers through any one channel of publicity. The multiplied, complex activities of our population call for a diversity of mediums through which the public attention may be arrested.

While the problem of advertising for a local dealer who seeks only to reach the people of his own town is a comparatively simple one, the problem of covering the national field is so big that it calls for a carefully planned combination of many forms of advertising. It is no longer possible to reach all the people through newspapers or through magazines. Magazine and newspaper publicity must be supplemented by other forms of advertising and other methods of attracting public attention, the development of which is called into play in many new methods of advertising unknown even to the big advertisers of a quarter of a century ago.

While it is true that millions of dollars are annually wasted in advertising, it is also true that the business of publicity is gradually reaching a basis where its operations and its results may be reduced to an exact computation. The question is no longer asked, "Does advertising pay?" If someone should ask this question in the twentieth century, the answer would naturally follow: "It depends upon the advertising and upon the commodity advertised." Speaking in a general way, we have only to direct the attention of the skeptical minded to the vast fortunes in this country alone that have been built up out of advertising.

Ten years ago the most enthusiastic advertiser would not have believed the statement that the time would come when such staples as white flour and granulated sugar would be advertised. The white flour

miller would have ridiculed the proposition advanced by any advertising agent who sought to draw him into a campaign of publicity. Advertise the "staff of life?" Never. "People cannot get along without white flour or granulated sugar and we will get our share of the trade." But now we see the market flooded by breakfast foods, whole wheat foods, oatmeal and other cereal foods of every description, testifying to the popular demand for something that contains more nutritive elements than white flour. Hence we find in these times the white flour miller running into print with expensive and elaborate advertising of particular brands of white flour, each endeavoring to convince the public that his particular brand of "the staff of life" is better than any other.

We also find the great American sugar trust, which doubtless thought a few years ago that everyone had to eat sugar, appealing to the public mind with magazine advertisements picturing and describing their crystal domino sugar in such attractive style as to make the mouth water. The man of business, therefore, who makes even a casual study of modern industrial conditions requires no arguments to convince him that advertising is a factor in successful business enterprise almost as important as the raw material itself.

STYLE & FIT



Style and Fit

THERE is about as much style and fit in the ordinary kind of clothes as there is in the clothes our brother in Holland wears.

I make clothes with a snap and style that appeal to discriminating dressers.

It is surprising how well known 1906-3047 ST.

It has become in the short period I have been doing business there.

There is a reason for it.

The clothing I turn out is of a character which advertises my business.

If you know what you want come to me and I will make it for you.

If you only know that you want a well-fitting and stylish garment made of the best material and are willing to leave the decision to your tailor, I want you that you can rely on my judgment, workmanship, and the quality of my tailoring.

John E. Livingstone,
1906-3047 ST.

Livingstone



Proposes

To meet you more than half way. He wants to know you. There's no excuse for any man in Cleveland not being acquainted with LIVINGSTONE's one. He is offering as long as this last, all his SINGLE BUT LENGTHS that were

Set - \$50 and \$55 made to order at \$40 - \$45 and a few cheap were \$30 - \$40 and \$45 at only \$15!

The fabrics consist of the finest imported and domestic, worsteds, cashmeres, flannels and chevrons in exclusive gray and black patterns, blue and gray weave weaves.

Every garment is made with that distinctive grace, fitness and style that has made the name LIVINGSTONE a synonym for tailored excellence.

This is one of the rarest money-saving chances ever offered the men of Cleveland to get high class tailored suitings.

The sooner you see LIVINGSTONE, the better selection you'll have.

CHARLES R. LIVINGSTONE

BEST TAILOR
CLEVELAND, OHIO

A Proposal



Distinctive folders and booklets used as follow-up material by a local tailor. The artistic cover and typical inside pages are shown in each case. High-class stock and printing contribute much to their attractiveness



HERE'S REAL COMFORT

The Comfort Chaise rest you all want.

There a real contrast is the Temples Chavira.

You have probably noticed that *all* Chairs are not equally comfortable.

In many Chairs you do not get complete comfort because you do not fully relax. Think of it - right now - just as you're sitting - aren't you bracing yourself a little with your arms or feet in some way that you hardly realize?

What was the show didn't you attempt to/try to *admit* yourself to the Chair?

In the Comfort Chairs you immediately relax - let go. You feel the kind of rest you experience when sitting at night when as your head catches the pillow you instinctively relax. That's because the Comfort Chairs place you, at once, into a position of rest and comfort. They support uniformly every part of the body sitting or reclining. They provide a rest for the head and equally so for the feet and arms.

All postures in the Comfort Chairs are equally restful. The change from one position to another is very simple and entirely automatic. The Chairs easily follow the movement of your body, requiring no effort on your part.

The Swedish *... ..* the Comfort Sailing (that responds immediately to the) of your body. There is therefore *absolutely* no resistance, hence *perfect*

The Swinging feature places the body always in even distance so that the head and feet receive *exactly equal support*. That is the secret of comfort in a Comfort Seating Chair.

17. Comfort Mitten Chair does not swing.

Some people do not like a swinging motion. The Comfort Merry Chair is designed for such, retaining the unique features of the Comfort Chairs in a chair which may be placed in *fixed positions*.

The materials in the Comfort Chairs are Colored Canvas and Black Enamelled Steel, so combined as to insure strength and durability and making the Chairs in use by heavy or light occupant.

W. ' ' ' ' is like to try one of the "Good at" Chairs and ~~know~~ for yourself.

If so, just write us and say—"I would like to try the Comfort Chair." We will then notify our agent to deliver a chair to you for trial.

If you like it pay him.

If it fails to please you, return the Chair and there will be no charges - no quarrel nor assault - not the slightest obligation to buy.

Any money you may have paid or deposited or otherwise, will be refunded.

We hold ourselves personally responsible for the fulfillment of every offer made here.

Write us *at once* that we may give you the name of our agency in your city, and arrange for immediate delivery of Choir to you for free trial. *Be sure* to say which choir you prefer, the "Soprano" Choir or the "Mixed" Choir.

You may, if you like, call at the store and see the Comfort Clairs before placing your delivery order. In any case write us. We will arrange all details. Use the coupon coupon. Should you like to know more about the Comfort Clairs write for "Book of Comfort." Sent upon request.

Addresses as follows:

HAGGARD & MARCUSSON CO
421 So. Canal Street, Chicago, U. S. A.



Category

Haggard &
Marquison Co.

6175 *Chamaecyparis*

I should like to know
name of nearest agency
where I can see Comfort
Chairs

$$M_1 \approx 100 \text{ g}$$

2. *Utricularia*

Дополнительно к этому можно сказать, что в настоящее время в России не существует ни одного государственного университета, который бы не имел в своем составе факультета журналистики. Это свидетельствует о том, что журналистика является одной из самых популярных профессий в нашей стране.

This advertisement is so constructed that if the reader has not time to read the text he can hardly fail to be impressed with the comfort that comes from the use of the article advertised. The pictures are so attractive, however, that he is very apt to read the text

CHAPTER II

WHAT IS ADVERTISING?

What is advertising? There are many definitions given for this twentieth century art of promoting the sale of products and commodities, each being the product of an individual experience and individual viewpoint.

To the owner of a large department store in a city, advertising has a different meaning from that which attaches to the word in the mind of the manufacturer who is making a product that is sent all over the world and whose market is limited only by the boundaries of civilized society. The field of his operations is the human race, or at least that portion of it which is capable of using the product which he has to sell. To him the art of advertising is a big question. He is concerned with the problem of reaching all kinds of people of diversified tastes and interests in many climes and representing wide and varied types of civilization.

A man who manufactures a farm wagon and who seeks a worldwide market for his product must make a wagon for all kinds of people and for all kinds of countries and for all kinds of service, and to him, therefore, the problem of advertising is a problem of adapting his publicity to all the conditions presented by all kinds of people. The geography of his advertising is

**The Geograph-
ical Extent
of Advertising**

continental. His idea of advertising must, therefore, be somewhat different from that of the man who is seeking to reach consumers in the market which is circumscribed by the boundaries of the city or the town; and yet the same principles of practical publicity apply to both problems.

It is also a fact worth noting that the definition of advertising twenty years ago would not be a definition of advertising under its modern twentieth century development, and the reason for this may be found in the fact that the advertising of twenty years ago is not the advertising of today. Speaking in a general way, however, and notwithstanding the fact that mediums and methods have changed, the art of advertising has the same purpose in view and seeks to attain the same ends that were sought when the art was in the infancy of its development.

I would define advertising as the art of acquainting the public with the name, nature and uses of a salable commodity. Here is a definition which it seems to me covers the entire range of publicity in all its ramifications.

Advertising may also be defined as the art of creating a New Want, for successful advertising does not stop with publishing the claims that are made for a product. The advertising must not only tell the possible consumer all about the product, but must create in his mind a desire to possess it—in fact, I am willing to go far enough to affirm that advertising which does not create a New Want in many minds is not good advertising.

It is not enough to tell an automobile enthusiast of the good, strong mechanical points in a par-

ticular machine. The advertising should not stop with giving information to those who are already interested in automobiles; it should create "automobile enthusiasm." In other words, it should imbue the mind of the reader with a longing to participate in the outdoor pleasures and delights of automobil-
ing, for if the sale of the particular machine which is being put upon the market is to be limited to those who are already enamored of the pastime of automobil-
ing, the possibilities of the industry would not justify a very heavy or extended expenditure for publicity.

Take the safety razor as an illustration. There are now many safety razors on the market, but the man who made the first safety razor and ventured to put it upon the market had to spend a lot of money creating a New Want in the minds of men. He had to talk to that portion of the race which grows a beard on its face and which is anxious to escape the tedious and tiresome thralldom of the barber shop. He had to appeal to the universal desire of man to escape the enslavement of the imperial tonsorial fiend who with reckless disregard for his time and patience makes him fritter away precious moments, even hours, in his insanitary shop awaiting his turn in the long procession of victims who have never acquired the gentlemanly practice of shaving themselves.

In other words, the maker of the first safety razor had to lay the foundations for all future business with an educational campaign. At much expense and through the tribulation of possible loss he blazed the way for the manufacturers of safety razors yet unborn. It was his lot to convince masculine mankind that they could emancipate themselves from the despotism of the

barber shop. It was his mission to point out the avenue of escape. It was his task to convince bewhiskered humanity that the safety razor was a practical thing; that it was a time-saver, a money-saver, a blessing to tender faces and that it was possible for the man who could not shave himself with the old-fashioned razor to scrape his face quickly and smoothly with this new device.

Thousands of other examples might be adduced to illustrate the fact that modern advertising must seek to create a New Want, and the man who knows best how to do this through the medium of the English language, is the successful advertiser of today.

**The Wide
Range of Mod-
ern Publicity**

In its twentieth century development advertising has taken on the dignified, far-reaching, all-embracing name of publicity, a name that easily covers the entire range of methods and devices that may be used to catch and hold the public attention. There is a publicity to which reference is often made in the public prints which is not strictly commercial publicity. Indeed, publicity in a general way may be divided into two divisions, that which brings mere notoriety and that which may be defined as commercial or practical publicity. It is the latter form of publicity only that will be considered in this book. In other words, we are treating only that art which seeks through various forms of publicity to create a new or larger market for a salable product.

Practical publicity for the purpose of this book may be divided into two branches:

- (1) General publicity. (2) Direct publicity.

General publicity is that form of advertising which seeks through various channels and mediums to dissem-

inate information regarding a salable product to the end that a demand for it may be created upon the part of consumers, this demand being supplied by the selling agencies whether they be wholesalers, jobbers, retailers or the salaried agents of the concern which is manufacturing or marketing the product.

Direct publicity is that form of publicity which seeks through advertising to sell direct to the consumer without reference to any middlemen, such as wholesalers, jobbers or retailers. Direct publicity, in fact, is "salesmanship-on-paper." Its purpose is to get orders for the product advertised direct from the consumer without using any selling agency of any kind or description.

It is true that all advertising is sometimes characterized in a general way as "salesmanship-on-paper," but this is manifestly a mis-statement, for general publicity, in which by far the largest appropriations are expended, is not salesmanship-on-paper in a literal sense. In other words, it does not make the newspaper or magazine advertisement the direct selling agent, but seeks rather to create a demand upon regular established selling agencies or dealers for the product advertised.

This direct publicity is best illustrated by two forms of advertising, the one the so-called mail order advertising and the other, what is known as newspaper parlance as classified advertising. Mail order advertising, in which millions of dollars are annually expended in this country, is that which sells directly to the consumer through orders sent in to the factory or central selling agencies from readers of the advertisements.

**The Meaning
of "Direct
Publicity"**

**How Mail Or-
der Advertising
Has Developed**

This mail order advertising is, indeed, one of the marvelous developments of the modern art of publicity. By means of this "salesmanship-on-paper" many fortunes have been made and great mercantile establishments have been built up. This development has reached such phenomenal proportions and has become such an important factor in the commercial world as to call for special consideration in other portions of this book.

Classified advertising is the term used to cover all the advertising which usually appears in the "Lost and Found," "For Sale," "For Rent," "Exchange" and "Business Chances" columns in the daily newspapers. This kind of advertising might be defined as the most direct form of publicity in the whole range of modern advertising. It is the only advertising, in fact, which may be accurately "keyed" and from which one may trace direct results. If a man advertises a lost dog or wishes to sell a second hand piano of a certain make and at a certain price he is enabled to know exactly what are his returns from this form of advertising. There is no guesswork about it. The results are definite, concrete. He can tell exactly how many replies resulted from the advertising, and if he finds the dog or sells his second hand piano he is able to figure the cost with a mathematical certainty.

**Definite Results
from Classified
Advertising**

CHAPTER III

MEDIUMS EMPLOYED BY GENERAL AND DIRECT PUBLICITY

These two forms of publicity—general and direct publicity—may employ various mediums for reaching the people, the principal ones being:

Newspapers—daily and weekly,

Magazines and illustrated, secular and religious weeklies,

Bill-boards and other forms of outdoor advertising,

Street car cards,

Letters,

Booklets, leaflets, circulars, calendars, catalogs, blotters and other forms of printed literature designed for general distribution.

It is obvious from all this that the problem of publicity for the manufacturer or merchant presents a

**Wide Range
of Mediums
to be Used** wide diversity of mediums each calling for special copy and a special study of its possibilities and its adaptability for exploiting the particular product or commodity to be advertised. It is plainly evident to even the novice in advertising that the publicity for the product which is intended to yield profitable returns on an investment must embrace careful study and consideration of a wide range of mediums and activities, and that it presents many departments or branches, each calling for special and expert knowledge and each presenting a channel through which all the profits of the

business may be easily scattered to the four winds without realizing any appreciable returns from the expenditure.

Before taking up the consideration of these different branches in advertising I am going to consider the question of "copy," which is after all the most vitally important factor in successful advertising. "Copy" is the term given by printers to the text or "talk" which the manufacturer or merchant puts into the space which he has bought from the magazine and newspaper. What I may say about "copy," whether in the line of giving results of personal experience or the conclusions of careful study applies in a general way to all forms of advertising, for whether you get concrete results from a page of advertising in the magazine or from a card stuck up in the street car largely depends upon what is said in the magazine page or street car card and how it is said.

**A Preliminary
Definition
of Copy**

CHAPTER IV

"COPY"—THE SOUL OF ADVERTISING

"Copy" is the soul of advertising. Advertising space without good copy is like a wooden Indian in front of a cigar store; it locates the store but does not say anything. It is like a deaf and dumb traveling salesman. The time has gone by when the purchaser of advertising space is willing to fill it with rhetorical flap-doodle. Even the country merchant in the smallest town where a newspaper is printed no longer fills his advertising space with a lot of bombastic generalities about selling the "best goods in the town at the cheapest prices." He does not call himself an advertiser merely because he has bought space in the local newspaper for a year. Having contracted for space he recognizes it as an obligation of ordinary business sense to make the space yield profitable returns, and this can only be done through "copy" that is honest, sincere and convincing and which actually tells the readers some facts about the goods he has to sell and their prices.

The advertiser in a magazine or newspaper might be called a "butter-in." He is an interloper. He is no part of the original plan. He "butts in" with his more or less alluring proposition when the reader is supposed to be deeply engrossed in stories of "graft" or descriptions of travel in far-off lands. This mercenary intruder

**The Advertis-
ing Man as an
Interloper**

begins shouting "corsets, premium hams, Ivory soap, Fairbank's gold dust, and automobiles" the moment a reader settles down to a quiet hour with Thomas Nelson Page, Edith Wharton or William E. Curtis; and because he is a "butter-in" he must be the most skillful, the most adroit, and the most artistic of all the contributors to the magazine or the newspaper. Not even the publisher will openly acknowledge that he is publishing a magazine for the advertisers, even though perfectly aware of the fact that he couldn't pay for raw paper and literary talent without them. The reader must be flim-flammed with the idea that the publisher is really printing the magazine or newspaper for him.

Only one publisher of a great magazine, so far as I know, has publicly declared that one of the purposes of his magazine is to provide a channel through which the advertiser may reach customers. Mr. Curtis, of the Curtis Publishing Company, has been "going after" the advertiser in the columns of the newspapers of large circulation. Such space as he uses in these papers is generally employed to "go after" new subscribers. Having acquired a million readers, Mr. Curtis now says, in effect at least, to the advertisers:

**An Unusual
Instance of
Candor**

"It is not my primary purpose to edify, entertain and instruct a million or more women with poems, stories and fashion hints. Mr. Bok may think it is. Indeed, it is Mr. Bok's business to think so. He is merely the innocent victim of a harmless delusion and he draws a salary for being deluded. To be frank and confidential with you, The Ladies' Home Journal is published expressly for the advertisers. The reason I can put something in the magazine that will catch the

artistic eye and make glad the soul of the reader is because a good advertiser finds that it pays him to give me \$4,000 a page or six dollars an agate line for advertising space."

But no matter about Curtis. He can afford to do things. The publisher of a "magazine with a million" can afford to startle us with his candor. The average advertiser is, after all, a "butter-in." He doesn't belong in the main tent with the regular zoological exhibit. He stands near the entrance to the main tent and by various devices he endeavors to attract the attention of the ticket-holders to his wares. Like the country boy's muskrat trap, he must "catch 'em goin' or comin'."

The magazine is published primarily to disseminate literature and information. The old-time magazine contained nothing but literature. Its contents were largely made up of the lucubrations of long-haired, unwashed poets, or the impossible tales of half-baked romancers.

The modern magazine is touching live topics of current public interest. The army of readers is therefore increasing, making the magazine more valuable to the advertiser. The purpose of the newspaper is to print the news of the world with more or less editorial comment—generally less. Publishing newspapers has become a great industry, instead of a political propaganda. It has stopped calling men names. It is not carrying water to the party elephant merely to be spit on and kicked when the editor asks for a piece of political pie. It is buying and selling news. Its editorial comment is on issues instead of men, and it is fearless and independent and unbiased. The circulation therefore grows by leaps and bounds.

Seeing all this it is the business of the advertiser to "butt in." He must attract the attention of the reader away from the main body of literature or news and he must hold it long enough to make an impression. He is pitted against the scholar, the story writer, the essayist, the editorial writer, the artist. He must turn out better "stuff" than they do. His sentences must be more "catchy" and more to the point. He cannot indulge in elegant prolixity or much rhetorical embellishment. Each sentence must say something. The space is costly and he has the attention of the reader but for a moment. The reader did not buy the magazine or newspaper to read the advertisements. If you "butt in" on his attention you must do it skillfully, forcefully, pointedly, convincingly. If you employ the art of the illustrator your picture must be better than anything in the body of the magazine.

And this brings us to the question: "How shall the advertiser 'butt in?' "

CHAPTER V

WHAT IS GOOD ADVERTISING "COPY?"

Having established the status of the advertiser in periodical literature and having shown his relation to the other matter in magazines and newspapers, it is now in order to consider the means by which he may get the most value out of that relation. How can he "butt in" effectively and profitably?

How shall we know good advertising copy when we see it? By its power to attract attention, to interest and to convince.

This, in my opinion, is the triple test of all advertising copy.

It is one thing to attract attention, to amuse, to entertain, to satisfy the artistic sense, to divert with the performances of the rhetorical contortionist—and quite another thing to convince the reader and to cultivate in him a new want.

It is easy for the master of wordcraft or even the novice in word-juggling to attract attention—indeed, if that were the sole purpose of advertising, the whole matter might be left to the artist, for the average artist will attract attention if he does nothing else.

The picture of a very "sunny" and amiable looking clown with large spectacles on his nose once attracted attention to the advertisements of a well known breakfast cereal, but the question is, did the reproduction of his amiable countenance persuade or convince

anyone that this particular breakfast food was good to eat or that it was better than any other breakfast food made? In this particular instance the sunny face conveyed the idea of intellectual weakness and muscular impotence, while the name of the food advertised was meant to suggest the opposite of all this.

It is easy, therefore, for the artist and the writer to interest the reader. They may even do this to the great delectation of the reader without any real knowledge of the product advertised. Unless the copy carries conviction, however, the space occupied and the money expended by the advertiser are largely wasted.

To be sure there are exceptions to this rule—indeed, there are exceptions to every rule in advertising.

Advertising That is Merely A Reminder It largely depends upon the product or commodity that is being advertised. In the case of a well known soap or a soda cracker, about all that the advertiser can hope to do is to merely remind the reader of the product, for there is nothing much to be offered in the way of convincing or persuasive argument in behalf of the product. Very often, indeed, the only purpose of advertising such products on a big scale in the magazines is to lead the dealers who handle the goods to carry big stocks and push the brand, or to influence the public which may deal or speculate in the securities of the corporation engaged in manufacturing the goods. The effect of a big advertising campaign on the securities of a corporation is a consideration that is quite often overlooked by so-called experts in the advertising business.

There are very many commodities, however, that cannot be advertised in that way. There are products

which cannot be sold simply by printing a beautiful picture of a woman or of a fat boy. The consumption of a product rests upon intelligent selection, and this intelligent selection must come from a knowledge of the product and the claims that are made for it. In the case of shredded wheat, for instance, you have to tell people why they should eat it, and in order to tell them why they should eat it you must tell them how and under what conditions it is made, what it is made of, and why it is shredded instead of being flaked or ground into a fine meal.

Look at the advertising campaign inaugurated by the house of the "57 varieties." The change from pretty pictures to strong, reason-why copy is too sudden and radical not to be noticed. Instead of the comely, well dressed lady and the amiable clerk behind the counter showing her some of the "57 varieties" we now have each month some very strong and convincing talk on mince meat.

I do not happen to be in the confidence of any one who knows the reason for this sudden departure, but I venture the opinion that the head of the house of the "57 varieties" suddenly woke up to a realization of the fact that his advertising appropriation should be expended in telling people something about his products, how they are made, what they are made of, and why they should be preferred above all other products of similar character.

This brings us back to a reiteration of the triple test that must be applied to all advertising copy. If it is copy for a food advertisement, has it "smack" to it? Does it make the mouth water, and does it excite the flow of the gastric juices?

If it is a beer advertisement does it create a thirst and a desire to gratify this thirst with that particular brand of table beverage?

If it is copy for an automobile advertisement does it create a longing for outdoor life and a desire to go whizzing over the country highways in the particular machine advertised?

It needs but a cursory glance over the many automobile advertisements in the magazines to see that

**Interesting
the Reader's
Attention** most manufacturers are spending large sums to merely create on the part of the readers a desire to indulge in the pleasures of automobiling.

Good copy should, therefore, attract the attention of the reader; it should interest him enough to hold his attention; and it should present arguments that are convincing.

Having satisfied ourselves as to what is good copy, we come to the consideration of the other part of the question—how is it produced? Going back to the crucial test which we have been considering, the answer to this question easily divides itself under three heads: how shall we attract, interest and convince?

Here, again, it manifestly depends largely upon the product to be advertised as to what devices we should employ to attract attention to it.

**The Great
Importance of
the Catch-Line** The attention of the reader may be arrested by pictures, striking catch-lines or captions, and familiar trade-marks.

The first job is to keep the artist from being the "whole thing" on the advertising page—unless the commodity advertised is one that does not lend itself to any convincing argument or talk and merely calls for a picture and nothing else.





The designer uses effectively and most artistically in this advertisement the oldest device for telling time to attract attention to the reliability and accuracy of his make of watch



Advertisements showing effective use of trade-marks of the products. The text of each advertisement is also calculated to impress the mind with certain qualities which belong to each commodity so that in the future when these trade-marks are seen they bring to mind these qualities

Next in importance—perhaps of greater importance—to a picture as a point of attraction is the catch-line or caption that heads the copy. This should be striking and unusual enough to attract immediate attention. It should appeal to human interest and curiosity at once. Whether the catch-line or the picture should have any relation to the product advertised is a question that I cannot venture to decide. As the greater part of advertising is of a general character and comes under the head of general publicity, as distinguished from mail order publicity, I know of no way in which this question can be determined. I have employed both methods, not knowing which secures the better results.

When a trade-mark is employed over and over again in all the advertising it is not easy for the reader

**The Principal
Duty of a
Trade-Mark**

to escape the product at the first glance. For instance, the familiar face of a colored chef is associated with a well known breakfast food. A glance at this face reminds the reader at once of this particular breakfast food no matter in what new situation or with what new copy the face may be presented; and the question arises: does the reader see anything but the smiling face of a colored chef and does it not inform him at once as to the product being advertised, causing him to overlook the clever copy that may accompany it and to turn over the page to the next advertisement? Whether this is true or not we will, doubtless, all concede that there is some value in a trade-mark or in a familiar device or face constantly employed to advertise a product.

How shall the copy interest the reader? Manifestly, this is the business of the writer. It is up to the

phrase maker to hold the interest of the reader after his attention has been attracted.

The copy must be terse, clear cut and to the point. It should consist of short, concise, trip-hammer sentences. Long words and the conjunction “and” are equally abominable in advertising. Crisp, catchy sentences and succinct statement should be the rule.

**Crisp Style
is the First
Requisite**

This is a busy world. Even the readers of women’s magazines have no time for the tedious tautologies and redundancies of the long-winded artificer in words. It is the business of the writer of advertising to divert or attract the attention of the reader away from the main body of literature in a magazine or newspaper and to do this he must employ a literary art unknown to the writer of editorials, essays and verses.

Having attracted the attention of the reader and having held his interest to the last line, how shall we convince him? This is the supreme test of advertising effort, for you may easily interest and entertain the reader without convincing him.

In order to present the arguments for a commodity in a logical and convincing manner it is necessary, in my opinion, to know all about the product to be advertised. It is necessary to get into the atmosphere of the factory where the commodity is produced, to get in touch with the sales agents and the business organization through which the product is marketed. How else can the writer of advertising copy secure the information and acquire the enthusiasm that are necessary to effectively exploit a product?

**The Advertiser
Must Know
His Product**

If I were to get up a line of copy for advertising a particular brand of soups, I would want to live in

the factory and in the office of the concern for a month and think of nothing else. I would want to read a good many letters from the sales agents and from those whose business it was to sell the product. I would want to know not only how the soup was made, but every possible claim made for it by the company manufacturing it. Then I would steal away to some quiet nook and would want to spend two weeks or a month evolving the copy.

Having soaked up all available information about the nature of the product, the method of manufacture and the claims that are made for it, **Copy Should** the copy should be written on logical **be Logical** and common sense lines. It should appeal to the reason of the reader and should not offend his intelligence by absurd exaggerations or over-statements. The sentences should clearly reveal positive information regarding the product. The conclusions will then follow logically and convincingly. **and Sensible**

No other kind of copy, in my opinion, will make a permanent and convincing impression upon the reader and no other kind of copy is worth printing.

CHAPTER VI

THE BULL'S-EYE METHOD IN ADVERTISING

I believe in the "bull's-eye method" in writing and planning advertising campaigns. To appreciate what I am driving at in advocating the "bull's-eye method" some concrete examples of magazine publicity are necessary. It is also well to consider for a moment the purposes to be attained in advertising in order to start out with clear premises upon which to base our argument. It takes but a cursory survey of the advertising pages in a magazine or newspaper to see that the obvious purpose of some is mere "publicity."

Whether this is the prime object of the firm that is paying the bills or not is not a question we need discuss here. It suffices for our purpose to show that no other result is attained. So far as the reader can judge their purpose is merely to keep the names of commodities and firms before the people. Some of these advertisements are interesting and artistically attractive, but do they convince the reader that the product is the best in its class?

It is very plain even to the novice in advertising, that only "publicity" for the product is attained in these advertisements. The dominant idea is not persuasive argument. There is no apparent effort to convince or to "educate" the reader to the end that he may become a purchaser of the commodity advertised. These advertise-

**Lack of Any
Element of
Persuasion**

ments merely say in effect: "We are still on earth—at the same old stand—making the same old product you have always used—don't forget us."

It may be that the advertiser considers the space too expensive to be devoted to argument or persuasion and so he merely aims at publicity—at notoriety, celebrity, or popularity. It is doubtless his opinion that an educational proposition cannot be presented in a half page of magazine advertising. Or it may be that he is a convert to the booklet plan and uses his magazine space merely to call out the booklets, which contain in attractive and readable form the educational argument upon which the sale of his product is based.

But no matter about this. We are not considering motives. Sometimes the advertising agency is not carrying out the purpose of the advertiser at all.

There is another kind of publicity—persuasive publicity, if you please, the publicity that pulls. This sort of publicity calls for a clear and lucid statement of reasons why a certain product should be preferred over other products in its class. It is persuasive, convincing, argumentative. Its purpose is not only to hold the old customers, but to make new customers. The advertiser is spending his money to create new business. The space he pays for is too valuable to be occupied in convincing the consumers of his product that they have a good thing.

At the same time no plan of publicity is adequate that does not take full account of the psychological

When it is fact that the human mind, even though
Necessary to fully satisfied that a product is the best
Get New Trade there is, must be jogged with constant
 reminders to keep it from chasing around after new
 and untried things. But the primary purpose of

modern, effective publicity, especially when it pertains to products not quickly consumed by the purchaser, must be to attract new purchasers, to enlarge clientele, to increase the demand for the product. In the case of such products as foods, drinks, soaps and medicines, it is easy to conceive of a condition where the manufacturer derives a fixed revenue from a body of satisfied consumers who never change or shift from one product to another. That he should be content to spend money merely to hold this clientele without adding new customers, however, is scarcely conceivable in these times of push and competition. If he makes such things as typewriters, bicycles, wagons, automobiles, cameras, pianos, watches, guns, cash registers, or other commodities that last a long time, it is a plain proposition that he must go after new customers all the time.

But whether you are merely trying to hold the old customers, or to make new ones, or both, the bull's-eye method is the one that counts. It is the center-shot that rings the bell. Hundreds of advertisers are scattering bird-shot all over the target; many are not hitting the target at all. In advertising, as well as in all lines of endeavor, the man with the bird-shot wastes energy and money. He scatters artistically and skillfully—sometimes bunglingly—but he gets no large game. As samples of the literature of publicity his stuff is interesting to the mere artificer in words and sentences. But he may pepper away in this fashion for years, like the farmer's boys who try to drive cattle out of a cornfield by shooting popcorn into their buttocks from shot-guns. The popcorn produces a tickling sensation as it lodges in the tough hide of the bovines, but they go right on munching the corn.

**Concentration
of Energies
Along One Line**

FIVE INTERROGATION POINTS

There are thirty-nine questions a Machinist might want to ask about an automobile. YOU would not want to ask more than five—and the answer to each is easy:

1. **IS IT NOISELESS?** The Royal Roadster comes as near to being a silent machine as it is possible to make. The heavy steel frame, perfect alignment of machinery, the encasement of all mechanism, the splash system of lubrication, all combine to produce a noiseless mechanism.

2. **IS IT EASY RIDING?** The freedom from vibration combined with elliptic springs and four-inch tires make the Royal Roadster the easiest riding machine on the market.

3. **IS IT RELIABLE?** The Royal Roadster is used by the American Express Company, the New York Water Department, the United States Postal Department, the St. Louis Fire Department, and others who require cars that must be ready for use when wanted.

4. **IS IT ECONOMICAL?** With anti-friction bearings, with no chains, gaskets, strut or truss rods, with latest improved carburetter and igniting system, the Royal Roadster reaches the highest efficiency, delivering the highest power possible to the rear wheels with the least consumption of fuel.

5. **IS IT EASILY REPAIRED?** The Royal Roadster seldom needs repairing, but when it does, all the parts of the mechanism are easily accessible and the simplicity of construction enables the novice to quickly master the mechanical plan and to locate the difficulty.

If you are interested in automobiles and want to look into the thirty-nine points of superiority in the mechanism of the Royal Roadster send for our handsomely illustrated Booklet. It is sent free.

THE ROYAL ROADSTER CO.



A picture used to impress the reader with the ease with which a certain ready-cooked, read-to-serve food may be ordered from the grocer. It attracts attention when the picture of the breakfast food would pass unnoticed

cracker. Unless this information is disseminated effectively and extensively there is little possibility of creating a great market for the product.

Let us see what the man who plans an advertising campaign for this biscuit has to work upon. I would group the various points for elaboration and exploitation as follows:

1. The porous character of the biscuit, its fine shreds exposing a great surface for the saliva to act upon.

2. Only good wheat kernels can be shredded in this way. The defective grains must be discarded.

3. Cooking the wheat in order to shred it necessarily destroys all bacteria.

4. The crispness of its countless shreds compels thorough mastication and salivation, making assimilation and digestion easy.

5. It may be eaten as a breakfast food or served with hundreds of dainty and delicious dishes.

6. Being made of the whole wheat grain, without destroying the naturally organized elements in it, the biscuit contains everything that is needed for the nourishment of the human body.

7. It contains no yeast, no baking powder, no animal fats.

8. Has the delicious "nutty" flavor of toasted wheat, stimulating the flow of the gastric juices.

9. A boon to dyspeptics, especially those suffering from intestinal disorders and impaired peristalsis.

10. The cleanliness of the plant, its freedom from dust and the consequent purity of the product.

Much more might be said of this product, but these ten propositions furnish a wealth of material for the advertiser. The question is: will he try to cover all

these points, each susceptible of great elaboration, in each advertisement? Or will he adopt the bull's-eye method of driving home one point at a time effectively and convincingly? Common sense and a knowledge of the human understanding unite to commend the bull's-eye method for this product. How can the advertiser cover all these propositions effectively in a magazine page? Let him take proposition 6, for instance, and construct an advertisement that will hammer it home to the intellect in such a way that the reader will take a solemn oath never to eat any wheat product that is not made out of the whole wheat grain. After rubbing this idea indelibly into the mind of the reader in the various ways that ingenuity may devise let the advertiser toss in a few "bird-shot" at the bottom for "the reader who has time." But don't try to hit the bull's-eye with bird-shot. The aim should be to make an impression with a clean, well-directed center-shot.

For another concrete example take Armour's extract of beef. The name of the house, which is known all over the globe, is inseparably associated in the public mind with beef. The aim of the advertising campaign therefore will be, and probably has been, to exploit in an educational way the dietetic and culinary value of beef extract and to impress upon the reader the fact that this particular brand of beef extract is the purest, richest, most nutritious and most palatable that can be produced. The advertising should have "smack" to it; but great care must be taken lest the reader simply smack his lips over beef extract and not over Armour's extract. The advertising should be constructed in such a way that by the time the reader gets to the last line he can "taste" beef tea or at least

drink in its delicious aroma. If the advertising has done its work the reader will be impressed with the idea that he needs Armour's beef extract and that he would like it in his soups.

In planning an advertising campaign the following claims will afford abundant material to work upon:

1. The beef-eaters are the men of blood and brawn and brain—the builders and conquerors of the world—the men who do things and make things—stalwart sons of sturdy sires.

2. Men who eat starchy foods and no beef are apt to be fat, flabby and flaccid—with no powers of initiative or endurance—they grow grouty and grumpy, clumsy and cumbersome.

3. In Armour's extract you have the concentrated strength of prime beef—easily assimilated by a stomach that fails to digest the beef fiber.

4. So much care is required in its manufacture it is important that the consumer know who made it. "Extract of beef" might be made from boiled shoes.

5. Extract of beef made from coarse meat of the wild cattle of South America or Australia cannot equal in substance and flavor that produced from our well fattened, graded beeves.

6. Chicago is the cattle market of the world. No other place offers such a plentiful supply of fine selected beeves.

7. Scrupulous care and cleanliness in manufacture—put up under personal supervision.

8. Popular notion that beef extract is for invalids only is a mistake—its chief value is in its use in preparing foods, soups, sauces and gravies.

9. Its culinary economy—big saver of time, fuel and energy.

10. The simplicity of the process of manufacture.

Of course the resourceful advertising man will learn a good deal more about this beef extract before he undertakes to plan an advertising campaign. He will want to know as much about the process of making the extract as the man who prepares it for the market. Under proposition 10 he should find a wealth of interesting and attractive material. Not one person in a hundred knows how the extractive matter is taken from beef. In the popular mind the extract is associated with some mysterious chemical process. The advertiser should take the reader into his confidence on this point, showing that the method is simplicity itself. A roast of prime beef is cooked and "basted" until no portion of pressed and used as an animal food, while the rich brown liquor, with all the fat eliminated, is placed in a vacuum pan and concentrated to either a heavy fluid or a paste consistency. It is simply the concentrated life, strength and beefy flavor of the beef body with nothing added and only the useless fiber and fat taken away.

**Hammering
Home One
Proposition**

Take one proposition at a time—number 8, for instance, and give the reader a line of heart-to-heart talk, adopting the frank, conversational style, without any flaring headlines or bombastic buncombe. Scare-heads and impossible pictures are an insult to the intelligence of the reader. He feels like resenting the idea that his attention must be attracted by bass drum devices. If illustrations are used, let them be artistic and pleasing, but let the "talk" be sincere, simple and argumentative, breezy and bright. This is a busy world.

**Heart-to-Heart
Talks Convince
the Reader**

The human mind takes but one impression at a time. Hit the bull's-eye. Don't scatter.

Before dismissing the general consideration of "copy" to take up the practical application of these principles to various salable products, it is interesting to consider the place of "reason-why copy" in modern advertising.

CHAPTER VII

“REASON-WHY COPY”

There is a tendency to think of “reason-why copy” as a succession of statements following each other in more or less logical sequence, somewhat redundant in style, constituting what is usually called in newspaper parlance a “story.” We are led by the writers upon this subject to regard it as something that presents a striking contrast to the strong lines of display advertising.

Let us not be deceived with the notion that the only “reason-why copy” is that which is a long-drawn-out story set in agate type. Every advertisement that is worth printing and paying for contains “reason-why copy.” No other kind of copy is worthy of serious consideration. An advertisement that does not give a reason is not advertising; it has no publicity value. Merely flashing the name of a commodity on a billboard or in big type in a newspaper is not “reason-why” advertising. But suppose we merely add to the name of the product the price at which it sells—for instance, “Capital Cigars, 5 cents.” Isn’t that “reason-why copy?” Doesn’t the addition of the price furnish a reason to some minds for purchasing this cigar? This particular reason will appeal only to certain persons—to the five-cent fellows. Now, if we want to appeal to another class of smokers who place quality above price we must add another reason. Suppose we

write it, "Capital Cigars, Clear Havana, 5 Cents." This is still stronger "reason-why copy," and makes an appeal to a larger number of smokers than the first advertisement could reach.

Even the picture of a commodity may be "reason-why copy," for it may convey to certain minds the first intelligent idea of the commodity, and hence a reason for purchasing it. Take the picture of a shoe in a magazine. It catches the eye of the man who has peculiarly shaped feet. He has been buying shoes all his life. He has had much difficulty in getting the right kind of a shoe in the local stores of his own town. He does not know what "shoe comfort" is. He knows the shape of his feet; they are not like other feet—so he thinks. The man who fixes the styles in footwear for each season of the year did not have access to his pedal extremities; or if he did, he did not regard them as a type of the average shape and form to an extent that would justify their use as patterns for the lasts upon which the shoe product of the year was to be made. He may be a man of strong individuality who will not conform his apparel to the decrees or notions of the fashion autocrats. Comfort and not style is his first consideration. The picture of a shoe in the magazine impresses him with the idea that it was built especially for such feet as his. It presents to him a picture of possible comfort. If he is a busy man of business he will generally tear out the magazine page, shove it into his pocket, and when he reaches the office will dictate a letter ordering the shoe or asking for illustrated booklets of the house which advertises the shoe. Who can say that the picture of the shoe was not the strongest kind of "reason-why copy" for him?

But it is needless to tell the average man who has had much experience in advertising that it is foolish to crowd all the reasons for a particular commodity into one advertisement. The bull's-eye method is the one that tells in "reason-why copy." It is better to hammer home two or three reasons each day or each week or each month than to bunch all the reasons into one advertisement, thereby necessitating the use of type so small that the average person will not read it.

Just how many reasons should be embodied in one advertisement depends upon the space that is used, the kind of commodity advertised and the class of people which can be reached by the arguments adduced. Take the advertising for the 1900 washer, for instance; this copy is usually referred to as a sample of "reason-why copy" carried to the extreme. It looks like a long, tedious and wearisome story. The average business man will not read it, neither will the average society woman of the day whose time is deeply engrossed in social activities or in the work incidental to her connection with clubs or charitable endeavor. But the 1900 washer is not sold to business men, neither is it sold to society or club women. In judging of the value of this kind of "reason-why copy," therefore, we must consider its adaptability to the class of people which the advertising is intended to reach. Judging by this test, I think this is very good "reason-why copy."

If this advertisement is inserted in the right kind of mediums it will be read by thousands of women

**One Style Will
not Do for All
Purposes** whose washings are done in their own homes, with whom wash day is a problem and a bugbear and who are interested in anything that offers a release from its thralldom or its enslavement. The story is told in just the kind of

This "1900" Gravity Washer Must Pay for Itself

A MAN tried to sell me a horse, once. He said it was a fine horse and had nothing the matter with it. I wanted a fine horse. But, I didn't know anything about horses much. And, I didn't know the man very well either.

So I told him I wanted to try the horse for a month. He said "all right, but pay me first, and I'll give you back your money if the horse isn't all right."

Well, I didn't like that. I was afraid the horse wasn't "all right" and that I might have to whistle for my money if I once parted with it. So I didn't buy the horse although I wanted it badly. Now this set me thinking.

You see I make washing machines — the "1900" Gravity Washer.

And, I said to myself, lots of people may think about my Washing Machines as I thought about the horse, and about the man who owned it.

But I'd never know, because they wouldn't write and tell me. You see I sell all my Washing Machines by mail. (I sold upwards of 500,000 that way already — nearly five million dollars' worth.)

So, thought I, it's only fair enough to let people try my Washing Machines for a month, before they pay for them, just as I wanted to try the horse.

Now, our "1900" Gravity Washer is a new invention, and I know what it will do. I know it will wash clothes without wearing them, in less than half the time they can be washed by hand, or by any ordinary machine.

When I say half the time I mean half — not a little quicker, but twice as quick.

I know it will wash a tub full of very dirty clothes in Six minutes. I know no Washer made by any other concern can do that, in less than 12 minutes, without wearing out the clothes.

I'm in the Washing Machine business for Keeps. That's why I know these things so surely. Because I have to know them, and there isn't a Washing Machine made that I haven't seen and studied.

Our "1900" Gravity Washer does the work so easy that a child can run it almost as well as a strong woman. And it don't wear the clothes, nor fray edges, nor break buttons, the way all other washing machines do.

It just drives soapy water clear through the threads of the clothes like a Force Pump might.

If people only knew how much hard work the "1900" Gravity Washer saves every week, for 10 years, — and how much longer their clothes would wear, they would fall over each other trying to buy it.

So, said I to myself, I'll just do with my "1900" Gravity Washer what I wanted the man to do with the horse. Only, I won't wait for people to ask me. I'll offer to do it first, and I'll "make good" the offer every time. That's how I sold nearly half a million Washers.

An example of "reason-why" copy carried to the extreme, consisting of arguments designed to appeal to the minds especially of women who do their own work

language and in just the way that will interest this class of possible purchasers. It would be a waste of space and money to try to reach this class of people with copy full of rhetorical embellishment, technical terms and high-sounding words. It must go right to the heart of the average woman who desires to simplify the work of housekeeping and to unload some of its burdens.

But suppose we attempt to apply this same kind of copy to automobile advertising. Automobile advertising is for two classes of people: (1) those who have some knowledge of automobiles gained either by experience with one or two machines or by extended reading of automobile booklets and catalogs; (2) those who know nothing about automobiles and who have not enough mechanical knowledge to appreciate or understand any of the fine points of mechanism which differentiate one machine from another. This is by far the larger class of readers of magazines. It is manifestly absurd, therefore, to get up advertising to occupy expensive space in the magazines to reach merely the former class. It is also an obvious waste of space and money to give this larger class of magazine readers an exhaustive story in the shape of "reason-why copy" covering the fifty or sixty points in the mechanism of a machine.

When you reflect that a whole chapter might be written on lubrication alone you will be impressed with the absurdity of trying to cover the entire automobile proposition in a magazine advertisement which goes to all classes of readers. This elaboration of mechanical detail should be left to the illustrated booklet and catalog, the only place in which the story can be told in a convincing and effective style, and these book-

lets or catalogs should be called out by magazine advertising which consists of a handsome picture of the machine with a few strong lines calculated to impress the possible automobile purchaser with the idea that it would be unwise to invest in an automobile without getting the catalog and its complete information regarding this particular machine. Manifestly, therefore, the automobile advertisement is not the place for the kind of "reason-why copy" which may get such satisfactory results for the "1900 washer."

CHAPTER VIII

THE VALUE OF PICTORIAL ADVERTISING

This brings us to the discussion of the "Place of the Picture in Modern Advertising." Is the picture needed to draw the attention of the average reader of the modern magazine or newspaper, and if so, should it be the "whole thing" in the advertisement? Should it illustrate the product advertised, or should it serve merely to attract attention to the copy, having no relation to the product advertised and conveying no suggestion as to the article which the advertiser desires to sell?

It is true that nearly every man who has had any experience in the advertising business, who has prepared copy or designs for any product, or who has expended any considerable sums for advertising, has a deep-seated conviction upon this point. He knows which form of advertising he believes in whether or not he has the courage to always maintain his convictions or to offer his opinions under all circumstances. A man who has had to struggle with artists in the preparation of an advertising campaign for any commodity is apt to entertain still more positive opinions upon this question, for the insistence of the artist that the picture must be the "whole thing" and his unconquerable desire to fill the entire space of the magazine page with his creations only tend to make the "copy" man put on his "fighting clothes" almost to the ex-

tent of abandoning the picture idea in preparing advertisements altogether.

I wonder if this has been the experience of the advertisers represented by the accompanying group of advertisements clipped from the magazines? Here are advertisements of some of the biggest firms of the country, all of which have had wide experience in advertising, and all of which have expended large sums of money in publicity. It is interesting to note that some of these are by firms that are in the advertising business, and if these firms follow the custom of practicing what they preach, it might be only a fair assumption to conclude that the strongest advertising in the modern magazine and that which is calculated to attract the most attention is the advertising which is not illustrated by pictures or designs of any kind, but which depends upon the strength and convincing character of its "copy" to attract the interest and attention of the reader.

Here is an announcement by Mr. Post, for instance. The striking and rather startling question—"Are You Brainy Enough?"—stares the reader in the face, and you can easily imagine that this man who has spent millions in advertising means to ask you—"Are you brainy enough to understand English without having some curious or unique creation of the artist tossed into your face?" In other words—"Does it require attractive devices more or less extraneous, startling or unusual, to attract your attention to a common sense, logical presentation of the argument in favor of a breakfast food?" Of course, this is not the question Mr. Post intended to ask, but it was the first thought that came to my mind on reading the catch-line over this advertisement.

No matter what may be the individual opinion regarding the necessity for pictures to attract attention to advertising, it will have to be conceded that these advertisements are strong and convincing and that they stand out separate and distinct from the rest of the advertising in the magazine by reason of the very fact that they are not embellished with pictures. When every advertisement in the magazine is illustrated with some creation of the artist's brain it will be obvious to the most superficial student of advertising that the advertisement which consists of good, strong and convincing talk, phrased in concise and lucid English, without any illustrations whatever to help it out, will attract most attention from the readers of the magazine by reason of the very fact that it is different from the rest. Was it some such consideration as this that induced these big advertising firms to present their plain, matter-of-fact statements to business men without any embellishment whatever at the hands of the designer or engraver?

Leaving the question as to the value of this kind of advertising to be fought out by the artists and those who are paying the money for the space, it is plainly obvious that copy for advertisements which do not depend upon pictures to attract attention must be very strong, logical and convincing. The phraseology should be unique and out of the ordinary. It should follow new and unusual channels of expression. While there should be no striving for "freak" words, phrases and sentences, much strength may be given to the "copy" by sharp departures from hackneyed styles of diction. Such an advertisement cannot be an essay or an editorial

**Copy Without
Pictures Must
be Distinctive**

**The Strength
of Unique
Phraseology**

if it means to attract the attention and interest of the reader. The editorial style must be abandoned for the sharp, terse, concise, trip-hammer style of writing. The sentences must be short and lucid and right to the point. There must be no long words and no wearisome redundancies. The caption or catch-line, which is intended to rivet the reader's attention as he carelessly turns the pages of the magazine, must be new and strikingly original, appealing to the human interest of the hour.

The man who is writing "copy" to go with beautiful and attractive illustrations has an easy job compared with the writer who must fill the page with convincing English.

There are some products the nature of which seems to call for illustration in order to present them to the reader in an attractive and convincing manner. Take automobiles for instance. **Some Products That Demand Illustration** What manufacturer or advertiser would think of advertising a particular make of automobile without giving the reader a picture of the vehicle? It is true that the reader may say, "all automobiles look alike to me," but it is not an easy matter to persuade the manufacturer or inventor of the particular automobile that a picture of his machine is not necessary to impress the reader with its points of superiority over all other machines. This is one product that seems to demand pictorial illustration. How can you get enthused over the pastime of automobiling, and how can you become impressed with the strong points possessed by a particular machine unless you can see a picture of it?

Yet occasionally one finds a strong advertisement, among all the automobile advertisements, which is not

A lamp-chimney is a small matter to make so much fuss about.

There would be no need of fuss if I could only impress on the American housewife's mind that MACBETH's lamp-chimneys give more light, almost never break from heat, fit the lamp, and avoid that sickening lamp odor.

Don't be fooled, my name is on it if it's a MACBETH.

My Index explains all these things fully and interestingly; tells how to care for lamps. It's free—let me send it to *you*. Address

MACBETH, Pittsburgh.

embellished by the picture of the machine or any part of it.

So much for the "copy" which needs no picture embellishment to attract the attention of the reader. Now we come to the question as to what kind of illustration is the most effective in pictorial advertising, the kind that contains no suggestion of the commodity advertised and which does not relate to it in any way, or the kind that contains the picture showing either the form or uses of the product advertised. I have thought several times that I had solved this question finally and conclusively to my own satisfaction, but as soon as I get in touch with an artist again I am generally persuaded that I am the victim of egregious error.

Running casually through the advertising pages of the current magazines I find only a few advertisements in which the illustrations have little if any relation to the product advertised.

For instance, note the shoe advertisement. In this advertisement there is no suggestion whatever of a shoe or a special brand of shoes. One
Pictures Not
Related to Ad-
vertised Goods must know what the word "Sorosiss" stands for in order to connect the young lady who is doing the carving on the bark of the tree with shoes. The picture does not even show whether the young lady herself is wearing shoes or not. Of course, this advertisement will attract attention. Any picture of a comely maiden in summer attire carving a name on a tree in the woods will attract the attention of the reader, but the question is, what impression does it leave on the mind of the reader when he lays down the magazine which he has been reading? Is it that of a particular brand of shoe for women, or is it that

of a young lady alone in the woods carving a name on the bark of a tree?

All these advertisements are artistically beautiful and attractive. Each will attract the attention of the reader. There is no doubt about that. **Taking the Reader Wholly into Confidence** But the question that always suggests itself to my mind is this: is the advertiser afraid to push his product immediately, graphically and forcefully to the attention of the reader? Why should the advertiser go "around Robin Hood's barn" to bring the commodity which he is selling to the attention of the reader? Doesn't it savor of the patent medicine advertisements you have read in other days which regale you with some beautiful and interesting talk about some subject in which you are interested and then fetches up at the end suddenly and unexpectedly with some reference to "Perkin's Pale Pills for Pink People?" Why not come out boldly and candidly and take the reader into your confidence at once as though you were not ashamed of the product and not afraid of your ability to hold the attention of the reader?

Personally, I have always been a firm believer in the kind of pictorial advertising which illustrates plainly and artistically the form, character and uses of the product advertised. It depends, of course, upon the product and the kind of readers you are trying to reach. I can easily conceive of products which do not lend themselves easily or effectively to illustration, and yet I cannot conceive of any commodity which calls for a picture that is very remote from the copy or text that goes with it.

If the picture does not illustrate the article advertised it should at least serve to connect the copy

and the article in the most effective and striking way that can be devised.

Advertising for food products, for instance, should show not only the form and uses of the product but should occasionally show a picture of the package in which it is sold, to the end that consumers and possible consumers may easily recognize these products in the markets.

In advertising, however, as in other departments of human endeavor, a few facts will "kick to death" all the fine-spun theories of the psychologist. For fear I might be wrong on this proposition and as a concession to those who believe that the picture should not remind the reader at once of the product advertised, in directing the publicity for shredded wheat I follow the practice of preparing two designs for the magazines every month. In one of these it is always my purpose to hit the reader between the eyes with the article. In the other design I use a picture as beautifully artistic as the artist can make it, having no relation to the product advertised, but serving to draw attention to the copy or "talk" so that the impression made by the picture will not be the only one received or carried away by the reader of the magazine. Illustrations of these two ideas in pictorial advertising are presented by the two advertisements shown herewith, one of which calls attention directly and immediately not only to the product itself and the package and the simplest use of the product, but to this particular process as distinguished from other processes. I do not think it immodest for me to claim that the reader who sees this advertisement cannot escape these three points regarding these products.

**Comparison of
the Results of
Both Methods**

The other advertisement showing the pretty and comely maiden unpacking her books and other college trappings ready to enter again upon her school work is timely and can hardly fail to attract the attention of every person who is pleased with the comeliness and freshness of a neatly gowned young school girl. But does the reader carry away from this advertisement any real strong or convincing impression regarding the product? Is the impression made upon the mind that of a beautiful young school girl and is there merely a desire on the part of the reader—if he belong to the sterner sex—to be there on that very spot assisting her in unpacking her books and helping her to get nicely started upon her school work? Who can tell? Is there any one wise enough to decide which is the better advertising?

On the way to the railroad station I pass every morning a small shop where school books, stationery and candy are sold and which is passed by hundreds of children on their way to school. In the show windows there is a tempting array of pencils, pens, slates, scratch tablets, rulers, erasers and other jim-cracks that make the heart of the school boy glad. In the midst of this display, occupying the “center of the stage” and making itself the “whole thing” in the window is a big tub of chocolate and maple caramels lying on its side with its toothsome sweets pouring out like the contents of a cornucopia over the floor of the big show window. Little boys and girls have pennies given to them with which to purchase pencils, slates and books. The child’s appetite for sweets is stronger than his desire to study or his sense of probity. What boy with pennies jingling in his pocket could withstand such a temptation as this?

The tub of caramels is "Mr. Buttinsky" in this window. It is his job to divert the attention of the small boy away from the books, pencils and other implements of study that surround it. The tub of caramels in the show window of the store—the ostensible purpose of which is to sell school supplies—represents the modern advertiser in the modern magazine. It is his business to divert the attention of the reader for a moment from the main body of literature which is supposed to constitute the magazine. In the case of the grocer, who undoubtedly makes no claim to being an "advertising expert," the job was done most cleverly and effectively. Can the advertiser who is spending thousands of dollars every year afford to show less cleverness, less business sense or a less perfect knowledge of human nature?

**Diverting the
Mind from its
Original End**

CHAPTER IX

THE MAGAZINE AND THE NEWSPAPER

Among the mediums of publicity for the advertisement of salable commodities the newspaper and the magazine easily stand first. The most ardent advocate of other forms of advertising will hardly care to openly challenge this statement. Indeed, they are the only mediums through which the producer or seller may reach effectively and convincingly any considerable body of the intelligent purchasing classes. Other mediums may be found to secure wide and profitable publicity for certain articles, but as a general proposition it is safe to affirm that they are useful as auxiliary or supplementary agencies, to back up the real educational work of the magazines and newspapers. Proceeding upon this generally accepted hypothesis it is interesting to consider the special merits of each and to institute comparisons of advertising values.

While I was in charge of some special publicity work for the St. Louis Exposition I dropped in upon a gathering of advertising men in Festival Hall just in time to hear two well known advertising men discussing with much apparent acrimony the comparative values of newspapers and magazines as advertising mediums.

One represented a magazine; the other was advertising manager of a big Chicago newspaper. One claimed that the magazine was the better medium

for an effective publicity campaign; the other maintained that the newspaper was the only place for the advertiser who really wanted to market his goods.

Each was good in his own line and each sincere and earnest in the advocacy of his own medium, but neither of them had ever handled an appropriation for advertising a particular product. Neither of them had ever grappled with the problem of enlarging the market for a particular commodity. If either of them had expended his own money or someone else's money in trying to increase the sales of a product through various plans of publicity he would not have torn his hirsute in hectic frenzy over the relative value of the newspaper and the magazine as advertising mediums.

For two advertising managers to attempt to array the magazine and newspaper interests against each other in destructive antagonism is no less absurd than would be the action of a great general who ordered his artillery to turn its guns upon the infantry.

The magazine and the newspaper have their distinct values as advertising mediums and each is essential to the profitable and effective exploitation of nearly all commodities that are offered for sale, for each calls for a different line of copy and for a different plan of campaign. To run magazine copy in a newspaper or newspaper copy in a magazine is like advertising "baby food" in the Bachelors' Bugle or advertising electric fans in Labrador. A man who went up and down Fifth Avenue, New York, peddling baby carriages would soon be arrested as a lunatic and put under restraint for the general safety of the public. If he were offering a new line of expensive toggery for bull pups, however, he would be re-

Different Campaigns and Different Methods



A collection of advertisements in which the picture gives little or no suggestion of the articles advertised



"IT'S ALL IN THE SHREDS"

Good Digestion
Strong Muscles
Clear Complexion
Sound Teeth
Sweet Breath
Clear Brain
Perfect Health

The white flour miller gives you only the starch in the wheat. In **Shredded Wheat** you have all the body-building elements of the whole wheat berry presented in digestible form. You can't build brain or muscle with white flour.

There's no Stamina in Starch

Shredded Wheat is not "treated" or "flavored" with anything—it is the whole wheat and nothing but the wheat—the cleanest and purest cereal food made. It is made in two forms—**BISCUIT** and **TRISCUIT**. The **BISCUIT** is delicious for breakfast with hot or cold milk or cream or for any other meal in combination with fruits or vegetables. **TRISCUIT** is the shredded whole wheat cracker which takes the place of white flour bread; delicious as a toast with butter or with cheese or preserves.

THE NATURAL FOOD COMPANY
Niagara Falls, N. Y.

A combination of several telling points in magazine advertising: a striking phrase which sticks in the mind and is always associated with the product after it is once seen; an attractive picture; and the article itself with the package in which it is sold

garded as a sagacious and enterprising business man.

There are several things for the advertiser to bear in mind, however, before entering upon an advertising campaign in the newspapers. Among them are these:

1. Newspapers are read by busy people.
2. The life of the daily newspaper is only twenty-four hours at most.
3. Its circulation is local, not national.

If you catch the eye and the thought of the newspaper reader you must catch it quickly. The mental attitude of a man who is reading a newspaper is different from the mental attitude of a man who is reading a magazine. His mind is engrossed in business or in the affairs of the day. You cannot hope to interest him in arguments that require much serious thought or study. If he gets an impression from the advertising he must get it quickly and easily.

As the newspaper has a short life, seldom extending over twenty-four hours, it is a waste of money and space to attempt to cover every phase of your proposition in one issue of the newspaper. Newspaper advertising, instead of carrying all of the manufacturer's or dealer's "story" in one issue should extend the educational campaign over a series of papers, adding a new argument each day and multiplying impressions until the reader has become convinced.

No matter what the advertising manager of the big newspaper may tell you, it is well to keep in mind the fact that its circulation, after all, is only local. It covers the city in which it is published and a certain amount of contiguous and surrounding territory much better than any magazine can cover it, but it does not

**The Extent of
Newspaper
Circulation**



Any manufacturer with imagination can sit down with a copy of **THE LADIES' HOME JOURNAL** and note how carefully its contents are adapted to a certain class of the American woman. He can make a few inquiries and find out in just what estimation **THE LADIES' HOME JOURNAL** is held. He can then realize that his advertisement in the columns of the one copy which he can follow into the home is carefully considered by the purchasing agent in that home, and he can then multiply that result by the millions of homes which **THE LADIES' HOME JOURNAL** reaches every month. If that manufacturer sells a food, he can realize that the purchasing agent buys not only "for her

The introduction to an advertisement using the "plain talk" style, to be run in newspapers

reach out over the entire Union as does the popular magazine of national circulation. Of course, there are exceptions to these rules. Some daily newspapers have national circulation; but no matter how great the circulation of a metropolitan daily, it is easily possible to draw a circle around the city in which it is published which will very clearly mark the circumference of its densest circulation.

The logical deduction from all this is that whether the advertiser uses the daily newspaper or not must depend largely upon the commodity he **Newspaper** has to sell, and that if he does use the **Style for News-** newspapers he must understand that they **paper Copy** call for a different line of copy and for a different plan of campaign from those which would be successful in the magazines.

Even those who read both the newspapers and the magazines invariably reserve their leisure moments or their hours of reflection for the magazine. In any event, those who have "the magazine habit" represent a distinct class of readers and must be reached in a distinct way.

The mental attitude of the man who is reading a newspaper is different from the mental attitude of the man who is reading a magazine. If you catch the eye or the thought of the newspaper reader you must catch it quickly. You must catch it in a newspaper way and in a newspaper style. You cannot hope to make more than one or two impressions in one advertisement. Neither can you hope to interest him in arguments that require very much serious thought. His mind is engrossed in business or in the affairs of the day. It is sometimes best, therefore, to try to reach him through the channels of his daily interest and thought.

The "human interest" idea should pervade the advertising copy which appears in a daily newspaper.

**Human Interest
Idea in
Advertising**

It should center around some event or occurrence of popular interest. Of course this is not true of all newspapers or of all newspaper readers. In the smaller towns and cities the newspaper is more apt to be a family journal, almost taking the place of the magazine, and, going into the home as it does, is much more carefully and thoroughly read than the metropolitan daily. Here is another chance for differentiation in newspaper copy. I have always contended that the advertising copy for a Chicago or New York paper should be entirely different in tone and style and matter from that of advertising copy for an evening paper printed in Rockford, Ill. In considering this question in its broader aspects I am necessarily speaking of the general average of humanity. We must content ourselves with general propositions in a book of this scope.

It is useless to indulge in lachrymal jeremiads over the importance of the advertising man or manager in the newspaper office. His increasing ascendancy has come along with the natural evolution from "journalism" to the newspaper industry. The modern successful newspaper is a commercial proposition. The owner of a newspaper is engaged in buying raw paper and the news of the day and selling the same at a profit. To enhance his profits he sells advertising space to those who are engaged in the business of merchandizing. The owner or editor of a paper may maintain the beautiful and impressive bluff of running a journal to influence public opinion, to purify politics, to elevate public morals and to reorganize the social structure in general. If he is in earnest he may soon

BENDSDORP'S

ROYAL DUTCH

COCOA

will last you twice as long because it is **Double Strength**. No better **Cocoa** can be made than the **Cocoa** in the **Yellow Wrapper**.

SAMPLE SENT ON APPLICATION.

STEPHEN L. BARTLETT, Importer,
Boston, Mass.



*For Cooking Chocolate
try Bendsdorp's
(Blue Wrapper).*

An effective foreign advertisement designed for use in local newspapers; no elaborate description is given of the product

sink a million. If he is using the editorial page as a cloak for a legitimate commercial enterprise and not to put politicians in office or to tell the people how to think and how to vote he will not have to issue bonds to meet his obligations.

The state does not endow the newspaper as it does universities and public schools. It is foolish, therefore, to regard the modern newspaper as purely an educational enterprise. **What Makes Publishing Profitable** The increasing importance of the advertising manager and of the writer and originator of advertising is to be expected as one of the natural evolutions of the publishing business which have placed the modern newspaper upon an independent and profitable basis.

The editorial writer is called upon from day to day to write upon a wide range of subjects concerning which the most erudite writer can have but a smattering of knowledge. There is little time for exhaustive or careful investigation of each subject. The man who is directing publicity for one product is permitted to give his entire thought and study to that product and its publicity possibilities. He can centralize and specialize. This specialization is the keynote of modern progress in all departments of human endeavor.

Specialization is what makes the advertising pages of the modern magazines more interesting than all the other pages. The advertising calls for the best literature and art. They must have the best pictures by the best artists and the copy must be clean, terse, and lucid English. The average editorial on the average editorial page of the modern newspaper might easily be "boiled down" to four or five sentences.



The Man at the Desk

leads a sedentary life. He grows fat and flabby. He eats starchy foods and takes on more fat. Being a brain worker, his mind should be clear and keen. But it isn't. It grows sluggish; so does his liver. He gets that "clogged-up" feeling. ¶ What he wants is not medicine, but food—the right kind of food—the kind that supplies the greatest nourishment with the least burden

on the stomach—the kind that stimulates "bowel exercise" and keeps the intestinal tract in a healthy condition by making all the digestive functions do the work Nature intended they should do.

Shredded Whole Wheat Biscuit

is a food that completely fulfills the requirements of a perfect food for the indoor man and the outdoor man.

¶ Slightly toasted or warmed, and served with hot milk or cream, it is delicious for breakfast, for every meal for every day in the year. ¶ It may also be served in hundreds of dainty and tempting ways in combination with fruits, oysters and preserves. ¶ To learn more about "Shredded Wheat Cookery" send for our "Vital Question Cook Book." ¶ TRISCUIT is a Shredded Whole Wheat cracker, better than bread for toast, delicious with butter, cheese or preserves.

Magazine copy as distinguished from newspaper copy: this proves attractive to the magazine-reading class by appealing to their needs

This does not mean that they should be boiled down. The public generally likes an editorial which spins out the subject to some length, in a succession of well turned and smooth rounded sentences. It does not always demand brevity in newspaper writing, but when you come to presenting all the arguments for a particular product within the limits of a magazine page the boiling down process becomes necessary and it must be skillfully and cleverly done.

Condensation requires much time and study. When asked to write a short editorial upon a certain subject of popular interest the late Charles A. Dana of the New York Sun replied that he "had no time to write short editorials." He might dictate a long editorial in half an hour, but a short editorial, full of pith and point, might require a day or two of careful and painstaking labor. The man who writes copy for a page of magazine advertising must say a great deal in a few sentences and must say it in a way to reach the average intelligence.

The life of the average magazine is from thirty to ninety days. That is, the average magazine will lie around the average home or the average club all the way from thirty to ninety days, and during that time its advertising pages are repeatedly scanned by members of the family, by visitors, neighbors or members of the club. In some homes, indeed, the magazines are not put away until the end of the year, while in others they are carefully laid away each month as soon as a new number arrives. The advertisement for a newspaper may be like a street car sign, simply a reminder of the product, while the magazine advertisement must appeal to the reflective mind. The magazine page is the place

**The Average
Life of a
Magazine**

Triscuit for the Japanese Army

SHREDDED WHOLE WHEAT

May Change the Map of Europe

A soldier's life calls for a strength-giving, highly nourishing food—a food that makes bone and brawn, steady nerve and clear brain—a food that supplies Heat and Power, and at the same time repairs the waste of the long march. A soldier's food must have the maximum of nutrition in smallest bulk.

Such a food is TRISCUIT, the new cracker made of shredded whole wheat, a compressed palatable ration, containing all the nutritive elements of the whole wheat kernel, good for all seasons and all climes—rich in muscle-making, tissue-building properties—easily digested.

A representative of one of the largest contractors for the Japanese forces visited our exhibition plant in Tottenham Court Road, London, and witnessed the process of shredding wheat. He became convinced that TRISCUIT is an ideal food for the soldier in the field, and instructed our London Agents to quote a price.

**If Shredded Wheat is Good for the Soldier
it is Good for YOU.**

An example of newspaper advertising: taking advantage of a subject in the public eye as a medium for exploiting products

for an “educational campaign,” not a place for buffoonery or flippancy. It should be serious and sane. The copy for it must be as strong and convincing in January as it was in November. It should require no professor of psychology, there-

fore, to tell us that there must be marked differentiation between newspaper advertising and magazine advertising.

Let us take the advertising for shredded wheat as a concrete example of this. One is a magazine advertisement, good for all times of the year, which appeals directly to a class which constitutes a large percentage of the magazine readers.

The other is an advertisement to occupy a quarter-page space in the metropolitan daily newspaper. It takes advantage of the popular interest in the Russian-Japanese War, and should appear directly after some important engagement, like the Battle of Mukden. Whether the average newspaper reader reads it all through or not he can hardly fail to get the impression that there is some connection between the victorious Japanese army and shredded wheat products.

Magazine advertising is the artillery that begins the engagement. It carries the big guns of general publicity, presenting the strongest arguments in favor of the general proposition. Behind it is the never ceasing "ping-ping" of the advertising infantry represented by the newspapers that go daily into the homes of the people. Both are needed for an effective and profitable advertising campaign for any commodity.



This picture, which is used to attract attention to an advertisement of men's ready-made clothing, is a pleasant departure from the usual clothing advertisement in that other figures and objects are introduced to attract attention to the well-dressed man

JOIN THE PURE FOOD MOVEMENT



The people have been knocking at the doors of Congress for a pure food law—a law that will protect them from adulterated, misbranded foods.

You can join “the pure food movement” NOW by eating a pure food—a food YOU KNOW is pure and clean—a food that stands the Test of Tooth and Time.

Such a food is shredded whole wheat, made of the best white wheat that grows, cleaned, cooked, drawn into light porous shreds and baked.

The “Tin-Can Age” calls for a Tin-Can Stomach. Have you got one? Don’t leave it to Congress. YOU are the “Speaker of the House” in your own home.

Shredded Wheat is not “treated” or “flavored” with anything—not touched by chemicals or human hands—made in the cleanest, finest, most hygienic industrial building on this continent.

Every detail in the process of cleaning, cooking and shredding wheat is open to the world—no “secret process”—nearly 100,000 visitors last year. YOU are invited.

THE BISCUIT warmed in the oven is delicious for breakfast with hot milk or cream or for any meal in combination with fresh fruits, creamed meats, or vegetables. TRISCUIT is the shredded wheat wafer, used as a toast with butter, cheese, or preserves.

Our new booklets are sent free.

THE NATURAL FOOD COMPANY
Makers of Shredded Wheat Products
Niagara Falls, N. Y.

A “psychological flash” used to take advantage of popular interest in a pure food bill under discussion in Congress. This advertisement was run in black as a full page next to the reading matter of magazines

CHAPTER X

THE RELATIVE VALUE OF MAGAZINE PAGES

There is wide diversity of opinion regarding the relative value to advertisers of magazine advertising pages. There is no question that some pages are more valuable than others, just as the advertisement next to "pure reading matter" in newspapers is more valuable than an advertisement which is buried in a mass of other advertising matter far away from news items or editorials. Whether one page is actually more valuable than another to the advertiser or not we know the publisher charges more for certain pages which he calls "preferred positions."

But is the scale of rates fixed by the publisher based upon actual tests—upon the experience of advertisers? I think not. Assuming that no one will dispute the claim that the back cover page is the most valuable of all the preferred positions, the publisher ranges the pages about as follows:

First, the last cover page.

Second, the first inside cover page.

Third, the last inside cover page.

Fourth, the first page facing table of contents or first page of reading matter.

Fifth, the page facing last page of reading matter.

The order of this arrangement may vary slightly according to the differing views of publishers, but it

fairly represents the generally accepted standard for adjusting a scale of prices for preferred positions. It is also true that publishers of certain magazines have additional "preferred positions" which they regard as more valuable than what is called "the run" of the advertising pages. In such publications as the Saturday Evening Post, Ladies' Home Journal and the Delineator there are obviously only three preferred positions—the three cover pages. Space on all other pages does not differ materially in value for the reason that each of the white pages carries from one to three columns of reading matter so that all advertising may be said to be next to "pure reading matter."

In my opinion the relative value of these pages to the advertiser depends entirely upon the product to be advertised and the kind of copy that is to be used and the kind of people that is reached by the particular medium in which you are advertising. Let me illustrate. In a publication the circulation of which consists largely of news-stand sales and which lies around barber shops, club rooms, hotel reading rooms and other places frequented by men, there is no question about the greater value of the back cover page to advertisers, for the publication is apt to lie with the back cover page exposed quite as often as the front cover page.

It is also true that the back cover page of such a publication lends itself more effectively to the exploitation of certain kinds of products or commodities than for other kinds of salable articles. In any kind of publication with any kind of circulation it may be accepted as a fact that the outside back cover page is seen oftener than any other advertising page. But does this fact prove that it has greatest advertising

**Value Changes
for Various
Kinds of Goods**

value and that it will bring largest returns to the advertiser for the money expended?

The back cover page of most publications is printed in colors. Some kinds of copy for certain kinds of commodities are not suited to pictorial embellishment in colors. It is not possible to escape a certain "poster" effect in advertisements that are run in colors, and there is no doubt in my mind that this poster effect detracts from the dignity and seriousness of certain kinds of advertising. It is admirably adapted to the exploitation of talcum powder, toilet soaps, shaving soaps, automobiles and many other articles where the purpose is simply to familiarize the reader with the name of the commodity through a well known trade-mark or through a few strong catch-lines that may be taken in at a glance.

But suppose the advertiser wants to make a serious, logical and well considered argument for his product—one that is intended to appeal to the intelligence of the reader and which partakes somewhat of the editorial style. Certainly no one will contend that the strength of such an advertisement is enhanced by printing it on the back cover page in three or four colors. In my opinion, the choicest position for such an announcement is the first inside cover page or the page facing the last page of reading matter in a magazine. Indeed, for such an advertisement, appealing to the intelligent thought and interest of the average reader, I would consider either one of these pages twice as valuable as the back cover page, gaily decked in flashy colors and radiant with pictures.

Here is a sample of what I call the "psychological flash" in advertising and which fairly illustrates the

point I am trying to emphasize regarding the profitable use of "preferred positions." This advertisement was gotten out to take advantage of the popular agitation of the pure food question. A pure food bill had just passed the United States Senate, much to the surprise of all the people who were familiar with the fact that for fifteen years the advocates of pure food legislation had been trying unsuccessfully to get a pure food bill through the upper house of Congress. While the topic was uppermost in the public mind and while the bill was being discussed in the daily press all over the country and while the bill was being bombarded by all sorts of amendments in the house I seized the "psychological moment" to print this full-page advertisement in four of the illustrated weeklies of national circulation.

Instead of flashing it on the back cover pages where it would have lost much in dignity and seriousness, I ran it in black and white on the first inside cover page in one publication and on the page facing the last page of reading matter in the other publications. The advertisement was prepared in such a way, indeed, that many thousands of readers mistook it at first for an editorial appeal on the part of the publications in which it appeared to "join the pure food movement." Suppose this advertisement, showing a procession of people in royal blue, moving upon the capitol in yellow brick, embellished with typographical scare heads in green and brown, had been run on the back cover pages of these publications. Would it have been possible to seriously interest any reader in the idea that as a patriotic citizen he ought to "join the pure food movement" by eating shredded wheat? Of course, if I had

Taking Advantage of Timely Topics

had the necessary appropriation available for the purpose I should have made this "flash" in fifty or a hundred of the daily newspapers of the country, but having only a limited appropriation for the special purpose, I had to confine the "flash" to the four illustrated weeklies of national circulation.

CHAPTER XI

ADVERTISING BY GENERAL MERCHANTS

Most advertising is world-wide in its scope and most publicity campaigns recognize no limitations save the boundaries of the human race. It is effort to reach possible consumers or purchasers in all lands that has developed modern advertising and has made it a business that levies tribute upon the writer, the artist and the man of finance. The necessity for battling for trade in the open market of the world has developed advertising into a business that is able to do for the manufacturer or merchant what the banker does for the idle and unproductive dollars of those who have accumulated surplus wealth.

While it is true that most advertising is national in its scope, it is a fact that advertising is now an important factor in the business of the local general merchant. Eliminating the exceptions first, if a man is dealing in automobiles, for instance, he need not give any attention to the problem of advertising. The manufacturer is already spending thousands of dollars in the magazines and newspapers to create a demand for the particular machine he handles. He may supplement this general publicity with some advertising in the local papers, but the purpose of such advertising would be to inform the public that he was the agent for the sale of the machines and that he had them on sale at a certain number on a certain street.



In each of these instances the trade-mark of the advertiser is given the greatest prominence on the theory that, whether the reader has time to read the text or not, an impression is made on his mind regarding the product advertised



There will never be no trouble

Remember the boy of today is the man of tomorrow

EGG-O-SEE 10¢

Egg-O-see keeps the blood cool and is the ideal summer food

FREE "back to nature" book

EGG-O-SEE CEREAL COMPANY
One Fifth Street Quincy, Mass.



Pond's Extract Soap

Milk That is Handled
From 5 to 20 Times

Carnation Cream

From Salted Creaming

Korsheim SHOE

The Hilo



\$1.00 every year is
planted the market

FLORISSANT A COMPANY
1000 4th St. N.W.



Tobey Handmade Furniture

THE TOBEY FURNITURE COMPANY

O-P-C suspensory

Send For Sample Book Free



When you combine power with
writing with keyboard the result is
which all typewriters must have
have been striving has been reached

It Has Been Accomplished In

THE NEW FOX VISIBLE

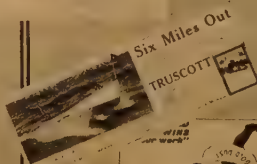
And in doing it, we have a field all those features which tend
to make a typewriter desirable

Here is a list of the features

Available in the Fox Visible Typewriter Machine

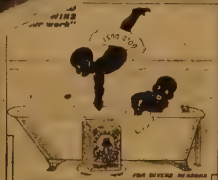
THE NEW FOX VISIBLE

FOX TYPEWRITER COMPANY
General Office and General
1000 Front Street, Grand Rapids, Mich.



Six Miles Out

TRUSCOTT



GOLD DUST

A well-balanced combination of pictures and talk, each picture illustrating forcefully the uses of the product advertised. The pictures are such as to attract the attention long enough to make a clear and definite impression

For the general merchant, however, who deals in dry goods or groceries or household furnishings, the problem of advertising is a local one. Local competition forces him into a liberal use of space in the local newspapers. If he desires to maintain his position as one of the leading merchants of the town, he must advertise. Without publicity he would drop into the ranks of the second or third rate merchants—for persistent, direct publicity is necessary nowadays to keep the goods moving from the merchant's shelves.

It is an interesting fact that the chronicles of advertising point to Philadelphia as the birthplace of modern department store advertising. Such firms as Strawbridge & Clothier, Bloomingdale Brothers and John Wanamaker were the pioneers in the daily publication of "store news" in big space, and hence they may be said to have laid the foundations for the modern system of retail advertising as it is practiced by the leading merchants in large and small cities in this country.

The birth of modern retail advertising dates back to the "eighties" when the modern department store came into existence. Its development, in fact, has been coincident with the development of the department store. Whatever the merchant who dealt in one line of goods might have thought of advertising, the aggregation of all kinds of merchandise under one roof made advertising a necessity. The first retail department store advertising was of course on a small scale, generally consisting of a single-column or a two-column display. It is easy to imagine that when a Philadelphia store first flashed a full-page advertisement before the public it created something like a sensation.

**Influence of the
Rise of Depart-
ment Stores**

(Old) 89 to 95 Euclid Ave. (New) 409 to 439 Euclid Ave.

The Halle Bros. Co.

First Complete Showing of
WASH WAISTS

Monday morning we place upon sale our first complete line of Wash Waists—embracing the new and distinctive modes in cotton or lingerie waists for spring of 1906.

This sale comes at a particularly opportune moment for those interested in waists for wear in warmer climates—and enjoys the advantage of being unusual to present so extensive a stock so early. Our entire window front will be devoted to showing some of the many new ideas—not only in the lingerie waists but also in the simple tailored effects in linens and madrases. For this event we have specially priced three numbers.

At \$1.00.	Simple little effects—lace or embroidery trimmed—sets one thinking how it is all done for a dollar.
At \$1.75.	A strong assortment—long or short sleeves—lace or several styles lace or embroidery or both combined as trimming.
At \$3.00.	Dotted Swisses or Lawns—delicately trimmed with embroideries.

MILLINERY

We announce those snappy styles designed for Palm Beach—forming a considerable assortment of model hats for Spring—adapted for wear at any Southern resort. Also new styles for evening wear.

ANNUAL JANUARY UNDER- MUSLIN SALE

Owing to the unusual interest shown in this sale and the fact that many were unable to enjoy the advantage of inspecting such a very large display last week—we will continue the selling this week as long as the varied assortments last.

A plain talk newspaper advertisement with three price leaders

The necessity for educating the public regarding the scope and purpose of the so-called department store was immediately recognized. The public was not ready to believe that many different lines of merchandise heretofore conducted in separate stores could be combined and successfully operated in one great store. The economies to be attained through consolidation and concentration were not immediately apparent to

the public mind. The first business of the department store owner, therefore, was to inaugurate a campaign of daily education in the public press, and the man who was not frightened at the enormous expense involved, but who boldly blazed the way for his slow-going competitors, was the man who made the first and most conspicuous success in this form of merchandizing.

Modern retail advertising may, therefore, be said to be the growth of the last twenty-five years. It is true that before that time there were many advertisers among the retail merchants throughout the country, but their advertising was of a desultory, aimless character, using small space and consisting of a few bombastic sentences regarding best goods and lowest prices. Twenty-five years ago retail advertising was done in a haphazard, indifferent and careless fashion. The copy was crude, without system or regularity.

The man who sold dry goods was known as a dry goods merchant and nothing more. It was understood that he carried everything found in the ordinary dry goods store, and hence there was no apparent need of informing the purchasing public as to the scope and character of his merchandizing. It was not deemed necessary to tell the public how many departments were conducted under his roof and just what was for sale in each department. His store, in fact, consisted of but one department, and if he advertised at all it was to proclaim the fact that he could undersell his competitors in certain fabrics and that the quality of his goods was higher than that of his competitors.

The department store has therefore not only developed its own peculiar style of advertising, but has set the standard for retail merchants of every class, so

that even the shoe dealer no longer advertises as did the shoe dealer of twenty-five years ago.

If we could make a careful study of modern retail advertising as to literary and typographical style, we would make a classification about as follows:

First, the Altman style, or ultra-conservative style, consisting of the simplest form of announcement and very mild typographical display, with no effort whatever at literary or colloquial embellishment.

Second, the colloquial or Wanamaker style—a style which talks to the reader much as a good salesman might talk to a possible purchaser, a pleasing, heart-to-heart talk.

Third, the bombastic, sensational style, which consists of exaggerated claims or statements, typographical “scare-heads” and screaming headlines; a style that is the antithesis of the Altman style.

Fourth, the humorous style—a kind of advertising indulged in by certain merchants or advertising managers who believe that a resort to cheap wit or buffoonery will attract the attention of readers where a common sense, conservative statement would escape the notice of the reading public.

Fifth, the essay or editorial style, consisting of tiresome and tedious redundancies, long, involved and incomprehensible sentences—a mixture of idiotic art and senseless literature.

Out of all this there has been evolved a system of advertising based upon absolute common sense. Modern retail advertising is an evolution from

**Style of Modern
Advertising
An Outgrowth**

all of these styles. In the more progressive stores of this country the advertising now consists of a system of brief, interesting introductions, terse and lucid description, with a liberal quota-

Brager of Baltimore

Bragers

"The People's Store"

Entire and Salvage Sale

WOMEN'S FASHIONABLE
45c
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You'll Find It Utterly Impossible to Equal Brager's Defiant Friday Bargains

WOMEN'S FASHIONABLE
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Defiant Friday Good Gloves

60c to \$1 Fine Kid Gloves for Only 25c

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Defiant Friday Bargains in Heavy Winter Underwear

Men's Best 50c Flannel Underwear, 25c

WOMEN'S FASHIONABLE
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Gentlemen, Attention!

CHOICE OF ANY MEN'S SUIT OVERCOAT IN THE HOUSE \$7.50

WOMEN'S FASHIONABLE
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Local advertising that depends for its pulling power upon the prominent display of prices for each article listed

Flint & Kent

Boys' Reefers

\$5.50

Friday morning we shall put on sale 100 Reefer Coats, usually \$7 and \$7.50, of fine blue serge and cheviot, light tan covert and fancy gray tweed mixtures.

Every coat is hand tailored. Sizes 4 to 12.

No extra charge for alterations.

None sent on approval or exchanged.

Second floor

Our Girls' Section with its enlarged space, devoted exclusively to Girls' wear, from 4 to 14 years, is a new feature this spring and promises to be of great interest to those seeking original and appropriate models.

Assortments are unequaled hereabouts in variety and tasteful styles and at prices which are noticeably moderate low, but in every instance the materials and workmanship are of the highest standard.

Girls' Coats \$5

tion of prices and attractive illustrations. In other words, instead of being a daily display of voluminous literature and senseless, high-sounding rhetoric, retail advertising is now a branch of scientific salesmanship.

The experience of the most successful retail advertisers shows that it pays to tell a "story." The story style appeals to the mind of the average reader. He will read a description of the most commonplace, trivial matters if the diction employed follows the style of a story. The reporters who daily narrate the commonplace happenings in the various lines of municipal activity have learned this trick. The city editor will withhold his blue pencil from a half-column description of a dog fight if it is written in racy and captivating style. In resorting to the story style for enlisting the attention of the reader, the advertising man is merely taking advantage of the lessons learned and taught in the editorial department.

The sagacious merchant no longer fills his newspaper space with extravagant claims regarding "quality" and "cheapness." He leaves buncomb and bluster for the country merchant; he does not waste costly space in generalizing. If he makes any statements regarding his goods they are definite and specific. His announcements are made with the understanding that he may be called upon to "make good." He must stand behind his advertising.

The necessity for utilizing space in this way becomes more apparent as the cost of space increases.

**Getting the
Largest Return
from Space**

With the general merchant in the city (and the same should hold for the up-to-date country storekeeper) who is under contract to use a page, half-page or quarter-page a certain number of days each week, the filling of that

space with copy that will bring the largest returns for the money invested is one of the most important departments of his business organization, and the fact that he appreciates the necessity for doing this may be accepted as evidence that he is a level-headed, successful business man.

A general merchant who is using costly space could be guilty of no greater business folly than to neglect



**Furniture
Department**

CHAIRS—frame like
cut, beautifully mahoganized
birch, fine polished finish, either
spring seats or loose cushion
upholsterings, a good \$9.00 chair,
special Spring Seats, at

\$4.98

Loose Cushions \$5.78

If you want one of these
order early as we have only 25
of them.

A specialized advertisement: one department is given the entire space, and one article in that department selected as a leader, being played up with price and picture

to use every instrumentality in his power to make that space bring in the largest amount of business for the money invested, for in no other way can the investment be justified; and in most instances the employment of a ten thousand dollar man who has had considerable experience in advertising matters to give this department his thought and study to the exclusion of all other interests and activities will be a wise and profitable

investment. If the employment of a ten thousand dollar advertising man increases the annual sales of a business from a half million to a million dollars, it does not require a very keen knowledge of mathematics to understand that the investment was a wise and profitable one.

These general principles which apply to local advertising being observed, the secret of success in a publicity campaign for a general merchant consists in a daily announcement of prices, covering what the merchant calls his "leaders" in each department of the business. The public is interested in prices. When you have created a want in the mind of the reader through your advertisement, the next question that interests him is the price at which that want may be satisfied.

In the field of general merchandizing it may be stated as a fact that a certain number of articles that are carried in a general store are wanted in each family each day or week in the year. The merchant therefore has this established want or desire or necessity as a basis for his business. His publicity consequently becomes largely a question of quality, newness, stylishness and price; but the latter is, after all, the lodestone which draws the shopper into the marts of trade.

Therefore, whether you adopt the "Wanamaker style" of a plain heart-to-heart talk with the reader, set in uniform type without scareheads or display headlines, or whether your announcements are made in screaming headlines with much pictorial embellishment, publish prices. Even though the advertising manager or general merchant has the happy faculty of clever and original paragraphing or has the art of introducing his advertisements each day with a few

**The Prices of
Leading Goods
Are Essential**

preparatory sentences that catch the eye and hold the interest of the reader, his efforts will be of little avail if he does not follow them with an impressive and convincing array of prices of the things that have the most seasonable interest for his customers.

CHAPTER XII

THE PREPARATION OF RETAIL ADVERTISEMENTS

The time has gone by when the preparation of an advertisement for a general merchandizing or department store is left to one of the clerks or to the elevator boy. Advertising is too big a factor in the conduct of a mercantile enterprise to be trusted to anyone but an expert.

If a firm spends over \$10,000 a year for space it is good business sense to employ a man who can make that space yield the largest possible returns on the investment. If a firm spends \$100,000 a year, it is a good investment to employ a ten thousand dollar man to devote his entire thought and study to the problem of giving the advertising a direct effect upon sales.

The modern department store represents such a colossal business enterprise, and its merchandizing covers such a wide range of commodities, embracing an almost countless number of separate articles at varying prices, that direct advertising in the local press becomes the one vital force that keeps the goods moving from the shelves—there is no other way. The owner of such a store must either drop out of the procession or he must devote a certain percentage of his annual profits to the work of acquainting the public with the quality, styles and prices of his goods.

The office of the advertising manager of a retail store should be located in such a way as to be easy of access from all departments and all floors. **Simplifying Work of Advertising Manager** It should be connected with all departments by pneumatic tubes and telephones. The manager should be provided with enough assistants so that he need not be burdened by the necessary clerical work involved in the conduct of such a department. The matter of correspondence, of getting cuts together in time for the printer and the task of typewriting and assembling the announcements from the various heads of departments should be assigned to competent assistants, so that the work of the manager, which is purely creative and constructive, should not be hampered or weakened by tedious details.

When a firm uses a page or half-page in the local papers, it becomes a physical impossibility for an advertising manager to fill it with the kind of copy which can be called "salesmanship on paper." He should therefore call upon the heads or managers of all departments for a written statement or announcement of what each department has to offer the purchasing public on the day on which the advertisement is to appear.

The head of the department is supposed to be a specialist in his line. He is generally the buyer as well as the seller. He is, therefore, thoroughly posted on the cost and selling price of the goods in his department, and if he is competent, the matter of selecting a line of articles to be used as top-liners in an advertisement written to draw customers to the store may be safely left to his judgment.

Information from the Heads of Departments

The manager of the boys' clothing department, for instance, may select a number of suits for boys seven years of age which cost the firm all the way from \$4 to \$6 each. As these suits are left-overs from broken lines, they may be offered at a uniform reduced price of \$3.90 each. Having furnished an announcement to this effect to the advertising manager, the head of the department should carefully notify the salesmen in that department in regard to it, and instruct them that their business is not to sell these \$3.90 suits alone, but to show all possible customers other and more attractive and better suits at better prices.

In this way, the broken lines of \$3.90 suits may be used to make new customers for this department and to dispose of other lines of boys' suits upon which a fixed profit is realized.

Copy for the various announcements that are to be embodied in an advertisement for a morning paper should be in the hands of the advertising manager by nine or ten o'clock in the morning of the day before the advertisement is to appear.

Photographs for the cuts should be taken a day earlier so that there may be no delay in completing them in time for the printer who is to assemble the advertisement. If it is a metropolitan store, conducted on a big scale, in one of the larger cities, this copy should be furnished by the buyers for each department; in smaller stores, by managers or head salesmen of the various departments. In many instances, suggestions are invited from the clerks who have been with the house the longest and whose advice and judgment have been found by long experience to be valuable.

Long White Glace Gloves

Under existing conditions, there will probably soon be times when we shall be unable to fill orders for long elbow gloves.

Though we ordered early, and in large quantities, the makers find themselves falling behind in shipments, because it is impossible for them to get large enough skins of the quality we insist on to put into Wanamaker long gloves.

Of course, we might allow them to substitute inferior skins, or to skimp the cutting at the wrists and in the arms, in which case our shelves would be filled with all sizes—and probably stay so. But we intend to stick to our standards; even if at times they cause inconvenience and delay.

To our way of thinking, it is better to be without certain sizes for a few days than to take a mediocre lambskin glove and sell it for \$3—the price of the best skins—in order to say “our stock is complete.”

You will thus understand our recommending women to purchase as soon as we make the announcement that a new shipment has arrived.

Today over a thousand pair of long white glace gloves are just in. No advance in prices; though, if bought today, they would cost 35c and 50c more a pair.

8-button length Mousquetaire, with Paris embroidery; \$1.50, regularly \$1.85.

12-button length Mousquetaire, \$2, worth \$2.50.

16-button length Mousquetaire, \$2.50, worth \$3.

(Juniper and Chestnut Street)

Two New Suits Today—Women's

In panama—either black, Alice blue, reseda, light gray, oxford. **A new \$20 Suit**, an adaptation of one we had earlier which proved very popular.

The skirt is a gored circular skirt, with box pleats down the middle of the front and back.

The little Eton jacket, lined with satin, has three-quarter sleeves, and is trimmed with flat collar and cuffs of braid and taffeta and crocheted or metal buttons.

At \$30 there is a suit of gray panama, built to carry out the Princess effect by having a fitted girdle joined to the skirt.

A method of display used very successfully when one or two lines of goods are chosen as leaders for the day and prominent space given to them in the local newspapers

The advertising manager selects from this copy the material for building the next day's announcement in the morning paper, decides upon the typography of the advertisement, selects that which shall constitute the "leader," and then whips the whole into shape, supplying terse and catchy introductions and interesting descriptions.

The page advertisement should be introduced with catchy headlines and with novel and interesting style of "talk" which will attract and hold the interest of the reader. It is a good plan to group this introductory "talk" around some particular article that is very seasonable and timely.

It is well in this part of the advertising to employ the Wanamaker style of writing described in the eleventh chapter. To make the Wanamaker style effective and interesting, however, it must be done by a skillful and clever master in wordcraft. The "talk" must be original, unusual and so full of the human interest element that it cannot be resisted. The advertising manager, indeed, must make an effort to be different from "the other fellow."

An example of original and effective department store advertising is that which introduces the "hour sales." This consists of a box-like announcement of sales of certain selected lines of goods in certain departments which take place during fixed hours of the day and in which the reduced sale price is promptly withdrawn at the expiration of the hour named. For instance, a certain make and style of gloves may be sold at \$1.38 from nine until ten o'clock, a sale of table linens at reduced prices may be announced from ten until eleven, and so on through the entire day.

This is one of the most effective applications of the now generally accepted idea that the purchasing public is interested in prices rather than in any verbose generalities regarding quality and styles.

The successful writer of advertisements follows the plan of singling out one article and using the bull's-eye method for attracting attention to it, thereby drawing people into the store who never were in it before.

**One Article
Singled Out
for Display**

While the article used as the trade magnet for a fixed number of days may be sold at a loss, the opportunity which it affords of familiarizing visitors with other attractive lines of goods is invariably utilized to swell the weekly sales and profits.

In a department store, the best results are secured by selecting for each day or week an article for general use, the price of which can be cut a few cents or dollars so as to make it a leader to attract customers to the store. Take the furniture department, for instance. Select a parlor table, chair or some other article of furniture the price of which can be cut to a point where it is easy to convince the average consumer that he needs this particular article of furniture. Use this as the central feature of the advertisement, printing a cut of the article and the price, together with some announcement giving the reasons why the dealer is enabled to make a run on this article of furniture.

By making this article a leader for a fixed number of days, hundreds of people who have never been in the store before, may be attracted to it, and even though the sale of the particular article advertised is a loss, the bringing of hundreds of new customers to the store cannot fail to redound to the profit of the

Thursday's Hour Sales

One Hour— 8:30 to 9:30 A. M.	PILLOW CASES— 45x36 full bleached pillow cases, regular 12½c value	81c 82	WOMEN'S SHIRT WAISTS. Jap Silk, beauti- fully made, regu- lar \$3.50 value . .	\$1.98	WOMEN'S SHOES— Vict kid and box calf, 3 different styles, all sizes	\$1.69
One Hour— 9:30 to 10:30 A. M.	WOMEN'S VESTS— Pure silk colored vests, odds and ends of \$1 quality	29c	PORTIERES— Rep and armure Portieres, Per- sian borders, plain colors, \$5 value	\$2.98	MERCERIZED WHITE WAIST- INGS— Fine qual- ity Jacquard effects regular 21c	15c
One Hour— 10:30 to 11:30 A. M.	SUSPENDERS— Men's elastic web suspenders, full regular length, pair	7c	WOMEN'S NIGHT GOWNS. made of nainsook, extra full, beautifully made. Regular \$1.95 value	89c	MILLINERY FLOWERS— Small, medium and large Roses and Violets, regular 50c value	25c
One Hour— 11:30 A. M. to 12:30 P. M.	DRESS GOODS— 54-inch black Voile, pure all- wool, regular \$3 value, yard	49c	MEN'S HEAVY- WEIGHT TROUSERS— The famous Acme brand all sizes, size 34-42, pair	\$1.98	RUFFLED NET CURTAINS— Bat- tenberg Edge and fascines, 34 yards long, regular \$1.50 value, pair	75c
One Hour— 12:30 to 1:30 P. M.	TORCHON, MEDICI AND PLATVALEN CIENNES LACES— Regular value up to 10c, yard	3c	DAIASK— Blue and white and red and white table damask, regular 50c value	33c	SILK RULLS— Fine quality silk Rulls, popular plain shades and black, yard	10c
One Hour— 1:30 to 2:30 P. M.	AXMINSTER RUGS— Size 27x63 in., regu- lar \$2.50 value	\$1.89	BOYS' WAISTS AND BLOUSES— Made of fast color Percales, flannels, etc., regular 50c value, each	16c	MEN'S SHIRTS— Nightgown Shirts, light and dark grounded, all sizes up to 17	29c
One Hour— 2:30 to 3:30 P. M.	SHRUNK COTTONS. 36 inch Irish linen finish shrunk cottons—regular 15c, value—yard . .	9c	UNDERMUSLINS —Odd lot Corset Covers, Drawers, Long Skirts—trimmed with lace and embroid- ery—50c value	25c	ALL SILK MES- SALINE TAFFETA RIBBONS— most all colors, 6 to 6 1/2 in. wide, value up to 20c, yd	10c
One Hour— 3:30 to 4:30 P. M.	FANCY VESTS— Grey and tan pat- terns, sizes 34 to 40, regular \$1.00 value	39c	DRESS GOODS— All wave Granite Cloth in every staple color regu- lar 50c value, yd.	43c	DRESSING SACQUES— Women's Dress- ing Sacques and Chemises —fancy figured designs— regular 70c value . . .	38c
One Hour— 4:30 to 5:30 P. M.	BOYS' SHOES— Extra heavy de- pendable shoes for boys—sizes 7 to 13— regular \$1.50 value	99c	TOWELING— 18 Inch Glass Towel- ing—checked— regular 10c value— yard	71c 72	KNIT SKIRTS— Short Knit Skirts —regular prices up to \$3.50	98c

BASEMENT

8:30 to 9:30 A. M.
TUMBLEPS—2-mch, clear
glass, Regular
10c dozen **18c**

9:30 to 10:30 A. M.
TEA SETS—Good, new
pieces, 2 and 4 piece
Regular 50c **59c**

10:30 to 11:30 A. M.
PLATE—White glass plates
—some odd sizes, Regular 10c
dozen **24c**

Women's Hose

Imported and Domestic Cotton and Lisle Hose at from
25% to 40% off Regular Prices.

A fortunate trade purchase that enables us to
pass to you. New and perfect goods at a saving of
from quarter to nearly one half the regular every
day prices.

HOSIERY—Women's full fashioned imported plain
black cotton hose, Hermsdorf dyed. Regular price

GROCERY

8:30 to 9:30 A. M.
CORNMEAL—Buckeye brand,
made of best selected Indian
corn, 10c package,
40 **5c**

9:30 to 10:30 A. M.
BUTTER—Pure selected quality
Elmer's Creamery Butter, Fat
up to 16c, price
Per pound **24c**

An advertisement of "hour sales" used by some retail establishments as a means
of attracting customers who may buy other goods in addition
to those advertised

merchant in the sales of other goods which are not advertised.

The preparation of cuts is obviously the most important feature of modern retail advertising. While many city merchants carry a great variety of stock cuts with which it is possible to illustrate almost any kind of an advertising announcement, the more progressive merchants, with whom retail advertising is actual salesmanship, have their cuts made from photographs furnished by manufacturers or taken from models in their own stores. It is in the character of illustrations that we find the greatest difference between the retail advertising of twenty years ago and the retail advertising practiced by the leading merchants in the largest cities today.

When modern retail advertising was in its infancy, photo-engraving was practically unknown. There were no such artistic possibilities as those afforded today by the new sketchy line cut, the halftone and its various artistic graduations of shade, and the stipple and crayon effects.


Twenty years ago, the average price for line cuts was fifteen cents, while that for halftones was fifty cents and upward. Today the prices range from six to eight cents for line cuts and from twelve to thirty cents for halftones. The greatest advance, however, has been made in the matter of eliminating delays and unnecessary operations in the process of manufacture. Twenty years ago, under the most favorable circumstances, an engraving could not be prepared for an advertisement in less time than four, or even five, days. Nowadays an engraver can rush out a cut in four or five hours, while few engraving

“layout” of the entire advertisement, showing the typographical arrangement in detail and indicating the size of type for each line. This leaves little chance for the printer to go astray, and, when the first proof is furnished, fewer corrections and changes will need to be made.

When this copy is set up and the proof receives the approval of the advertising manager, matrices are taken of the advertisement, which consist of papier mache impressions, and these impressions, called “mats” in printers’ parlance, are sent to the other newspapers in which the same advertisement is to appear. This relieves the other newspapers of the job of setting the type and secures uniformity of display. It also saves the advertising manager considerable proof-reading and simplifies the problem in such a way that he can immediately devote his thought and time to the preparation of the next advertisement.

*Get rid of the
lard habit!*

COTTOLENE is
purer than lard; COT-
TOLENE will make
more delicious
food than lard;
COTTOLENE is more
economical than lard; COTTOLENE is more
digestible than lard. Then why use
lard when you can get COTTOLENE?



ARMOUR'S STAR

**HAMS and
BACON**

SELECTED FROM CORN FED PIGS

ARMOUR'S COMPANY



—back to nature—



"There and gentle be no wonder"

The Klein Shoe

N.W. CORNER
WASHINGTON and DEARBORN

Stands for all that is
best in men's foot-wear

\$3.50 UP



These street car advertisements are selected because they conform to the accepted theory that the pictorial feature should be dominant, conveying a good idea of the commodity advertised, while the "talk" should be brief and to the point

You'd better put a label on
gingerbread made of common
adulterated molasses.

Then folks will know what
it is.

It doesn't taste much like the
rich old fashioned kind made
with

Duff's

Quart plain cans, 18c; quart screw-cap, 20c.

Take some white lead.

(It's the base of hand-mixed paint) Heat
it. The steam which comes explains why
it doesn't last. It contains moisture,
which is bad for any paint.



LUCAS TINTED GLOSS PAINT is made of moisture-
free pigments. It becomes hard as stone.

That's why it lasts. Ask your dealer for it.

All corn fed.
All young.
A selection of the tenderest, juiciest
meat, the sweetest flavor.
That's what you get when you ask
for Swift's PREMIUM Hams & Bacon.

In these street car advertisements the space is used for educational argument rather than pictures

CHAPTER XIII

MAIL ORDER ADVERTISING

“Mail order” advertising is the name given to that particular kind of advertising which, in distinction from general publicity, is intended to bring orders for a commodity direct without the use of any middlemen or selling agencies. A broad application of mail order advertising, of course, might easily include all kinds of advertising, for it is a fact that all advertising where the firm name and address are used is certain to bring some inquiries by mail. All advertising, therefore, might be characterized as mail order advertising except that in which the name of the manufacturer or dealer does not appear.

Modern usage, however, confines the application of the term to advertising which seeks orders for a product by mail. No department of practical or commercial publicity has attained such remarkable development as this. Great fortunes represented by costly buildings and big mercantile establishments have been built up in this country out of mail order advertising, and all this in spite of the fact that this country is many years behind the European nations in the matter of providing facilities for the cheap transportation of parcels. The one thing needed to make mail order advertising in this country the greatest business on the globe is the establishment by the government of a parcels post.

There are two kinds of mail order houses: first, those which sell goods only by mail direct to the consumer; second, those which sell goods by mail direct but whose goods are also carried by general stores.

Advertising for the first of these must be real "salesmanship-on-paper." Mail order advertising of the second class aims to bring inquiries which are usually referred to some dealer who handles the goods in the town from which the inquiry came. The inquiry is not only referred to the local dealer, but the local dealer himself is advised by letter of the fact that the inquiry has been received and referred to him. The local dealer then makes it his business to also communicate with the person who sent in the inquiry and in this way by a systematic, well organized follow-up system the man who sent the inquiry is gradually converted into a customer for the goods. This system of "drumming up" business for the local dealer or retailer is the one usually followed by nearly all advertisers who are not purely and simply mail order houses.

It is the first division of mail order advertising which engages our attention in this chapter. The field for this kind of advertising in this country consists of eighty million people. It is the kind of advertising, however, that appeals most strongly to people in smaller cities and towns who do not enjoy the shopping opportunities that are presented by the larger cities.

While the ordinary dealer may be showing a commodity to one customer in his store the mail order house may be showing the same commodity through printed literature to fifty million people. There are mail order houses which book thirty to forty thousand orders for a wide range of commodities in sixty days.

**The Field of
Mail Order
Advertising**

How many salesmen would it take to get an equal number of orders for the same commodities in the same length of time, and what would be the total expense for their salaries, hotel bills, railroad fares and other expenses?

It must also be borne in mind that nearly all goods sold outside of the mail order houses are sold on a credit system. They are sold on thirty to sixty days' time. In conducting a mercantile business of this class allowance must be made for a certain percentage of uncollectable bills. The bad debts constitute an appreciable loss that must be reckoned with in any well organized system of merchandizing. In a mail order business there are no bad debts for the reason that there is no credit system. Everything is sold for cash and the cash must accompany the order except in a few instances where goods are sent on approval. The general practice is, however, to have the money in advance so that the business of all mail order houses may be said to rest upon a cash-in-advance basis, with no danger of loss or expense in collection.

The history of the great mail order houses shows that it is possible to convert almost any form of merchandizing into a mail order business. Experience has shown that almost anything can be sold by mail, from toilet soap to an automobile. It is estimated, indeed, that in the year 1905 two million dollars' worth of automobiles were sold to country buyers through mail order advertising.

It is unnecessary to mention the very obvious fact that the sale of two million dollars' worth of automobiles by mail involved the use of much expensive publicity literature outside of the advertising which called forth the inquiries from possible pur-

chasers; and this leads to a consideration of the essential features of successful mail order advertising.

These may be classified as follows:

First, the mail order advertisement,

Second, booklets, leaflets or catalogs,

Third, the follow-up system of correspondence.

Opinions of advertising experts differ as to the relative importance of these features of mail order advertising. My own opinion is that there is a very little difference in relative value considered from the standpoint of actual "salesmanship-on-paper." If there is any difference in relative "pulling power" as between these essential features of mail order advertising, I should say that the illustrated booklet or catalog is the most important in that it is the connecting link between the mail order advertisement and the possible purchaser. It contains the argument or "talk" which, if properly constructed, carries conviction and finally results in sales.

At the same time, it is plainly obvious to even a novice in mail order advertising that unless the mail order advertisement is so constructed that it will bring inquiries, the most attractive and most expensive booklet ever written or printed is useless, for there is no opportunity for using it. The first essential, therefore, is an advertisement so constructed that it will arouse the interest and curiosity of the reader to such an extent that he will send in a request for descriptive matter pertaining to the commodity advertised.

**Must First
Arouse Read-
er's Interest**

Writing mail order advertising is an art in itself. A man might be capable of writing the most erudite essay upon some interesting subject or a fascinating story in the most racy and captivating style and at the

same time be utterly lacking in the ability to write a good mail order advertisement. It is not of much consequence if the ordinary newspaper editorial misses its point and fails to convince the reader; but the mail order advertisement must be written to get business. It must be a "puller" in small space, for mail order advertising is usually done in small space and if properly phrased and constructed gets as many inquiries as can be elicited through large space, in which respect it differs radically from the so-called general publicity advertising.

Every line counts in a mail order advertisement, hence the sentences must be clear and terse. Certain redundancies and waste of space may be permissible in general publicity, but in mail order advertising every word must be pregnant with vital interest as the object is to possess the reader's mind with a new want or to move him with the idea that an old want may be quickly and cheaply gratified. The sentences must have individuality of style and must be different enough from the general run of advertisements to command immediate attention and interest. As the object is to stimulate the curiosity of the reader, it is a good plan in most mail order advertising to leave out the price of the commodity and, for this same reason, the advertisement should include a picture of the commodity that is offered for sale. Unless the advertisement is to occupy four hundred or more lines the headline or caption of the advertisement should tell what the article is, and much will depend upon the wording of this headline or introductory sentence in the matter of its ability to attract the attention of readers.

Individuality
of Mail Order
Copy Counts

CHAPTER XIV

FOLLOW-UP SYSTEMS FOR MAIL ORDER ADVERTISERS

The so-called "follow-up systems" in modern advertising are a development of the increasing desire on the part of the advertiser to get all possible returns from the expenditure involved in a publicity campaign. It is the natural outgrowth of the idea that when a man spends \$300 for a page advertisement in a magazine or in any other medium that he should follow up every inquiry elicited by this advertising, until all possible returns from this particular investment have been realized.

Time was when the direct orders from a piece of advertising constituted the net results of the investment and the advertiser was doubtless satisfied. Through modern follow-up systems, however, the person who evinces the slightest bit of postal-card curiosity is certain to be bombarded with epistolary literature until he throws up his hands and capitulates with an order for the goods.

Just how quickly the prospect surrenders depends very largely upon the sort of follow-up warfare that is waged. The first follow-up letter may make little impression. If ingeniously, tactfully and cleverly pursued, however, he may wave the white flag of truce after about the third follow-up letter has brought its new arguments to bear.

Human curiosity is a great thing to work upon. A person will buy an article that is advertised in a magazine or newspaper quite often when he would not seriously consider the idea of purchasing it if he saw it and could handle it in a store. Such is the fascinating mystery of printers' ink and it is this weakness of human nature which the follow-up man must turn to his own profit. Women will even buy dress goods by mail in response to an advertisement in a woman's magazine where they would scornfully reject the same goods if shown to them on a counter of a dry goods store.

Just what kind of a follow-up system should be adopted and when it should be put into operation depends, of course, upon the product and method of advertising used to market the product. In this connection it is well to keep in mind the two kinds of advertising—general publicity and direct publicity.

General publicity is that kind of advertising which merely seeks to create a demand upon wholesalers and retailers for the goods advertised. There are no direct results from this kind of advertising and the man who pretends to trace or show definite results from it is manifestly a fraud. It is true that much of this kind of advertising offers to send booklets and other literature and hence it brings a certain number of inquiries every week or month in the year, but such inquiries cannot be fairly regarded as an index of the value of the advertising.

The advertising under the head of general publicity which secures the least number of inquiries, indeed, may be after all the most valuable medium, for it may go to a well-to-do class of thinkers, instead of a class of curious-minded people who like to write letters.

To imagine that all advertising that brings in a lot of letters is valuable publicity is a very common mistake.

A general publicity advertisement may be pregnant with forceful and convincing argument or it may merely seek to make the public familiar with the name of the product, trade-mark or the style of package.

Direct publicity is the kind of advertising which seeks direct results. The commonest forms of direct publicity, of course, are mail order advertising and classified advertising. When you offer to send a safety razor of a particular style and pattern for \$2.50 post-paid, you are doing direct advertising and are engaged in a mail order business.

When a manufacturer finds that "general publicity" appears to aid him in building up a large business with the wholesalers and retailers who handle his goods, he is naturally satisfied and is not inclined to discontinue it although if asked to trace definite results he would confess his inability to do so. All he can say is that there is a steady and increasing demand upon the retailers and jobbers for his goods. Whether he gives much of the credit for this to general publicity or not, it is not an easy matter to persuade him to cut out the annual appropriation for advertising. He merely charges up the appropriation against the cost of production and goes steadily along in the even tenor of his way.

Obviously, then, the most fruitful field for the follow-up man to expend his genius and energies, is in some form of direct publicity, particularly mail order advertising. In this kind of advertising the follow-up system should be a fine-tooth comb, but it should not scratch; it should get all there is without irritating the scalp of the pos-

**Follow-up
Methods Must
be Thorough**

sible consumer; it should "pull" without giving the prospect pain.

Of course there are all kinds of follow-up systems, the kind that "works while you sleep," the kind that brings "the smile that won't come off" and the kind that produces a steel-gray corrugated kind of profanity that can never be ironed out by the most suave and tactful agent.

In the first place, it is just as well to understand there is a point beyond which the follow-up system becomes a "nagging" system, even though the letters and literature are of the strongest and most convincing kind.

Indeed, I am not altogether certain that the follow-up system should not consist entirely of separate pieces of printed matter instead of fake typewritten "personal letters."

But that is a matter for experimentation. In any event I do not believe that a follow-up system should reach beyond four letters. More than this is apt to impress the possible purchaser too deeply with the fact that he is being passed through the same old stereotyped machine that is gotten up for all inquiries and that there is nothing "personal" about the correspondence. Certainly this is not the purpose of the follow-up letters. If they do not give the idea of personal dictation, why not use ordinary, printed advertising literature instead?

Moreover, if a customer cannot be landed with the fourth letter, the follow-up system, so far as that possible purchaser is concerned, is a failure. It is useless to annoy him further, and to waste the advertising appropriation.

Copy Should
Read Like
Personal Letter

And now about the quality and subject matter of the follow-up letters. The phraseology of many fol-

**Cheap Letters
Worse Than
Useless**

low-up letters is of the kind that tempts a peaceably disposed man to punch the bumptious clerk in a department store.

They do not give the reader credit enough for common intelligence. As a matter of fact, not one reader in ten, in the country or city, can be flim-flammed by an imitation, poorly printed "typewritten" letter, so rapid has been the spread of popular commercial intelligence during the last two decades. Many letters reveal an irritating willingness to take the whole problem off our hands and tell us just what we want and why we want it. The letters are replete with trite statements of hackneyed truisms, such as, "the best is the cheapest," "the best is none too good for you;" and similar platitudinous observations regarding "the health of your family" and the "dangers of procrastination" when it comes to settling the great question.

Moreover, it does not require a close scrutiny of the letters to see that the name and address at the top are written with a typewriter, while the body of the letter is either printed or written with a different typewriter, indicating that the letters are "stock letters." An interesting feature of many series of letters is the fact that the name of the secretary and treasurer is signed to all of them, but by different persons, in different handwriting, indicating that the secretary and treasurer did not write them. Another series are not signed at all, having merely the firm name typewritten at the bottom. Some of the letters are too long, with no space between the lines and too few paragraphs. These may strike the reader as unimportant or trifling details in a follow-up system, but

why waste time and money and energy in a follow-up system that is weak in a dozen or more spots? The best laid plan of publicity that can be conceived may fall down because of some neglect or weakness at an apparently unimportant point. The order for a fifty-dollar refrigerator may turn upon a sentence or an honest signature.

In my opinion the time has gone by when a really successful follow-up system can consist of anything but personally dictated letters, signed, not with a rubber stamp, but in ink, by the person who is the responsible head of the firm, and these letters should never run over a page and should consist of short, crisp sentences, arranged in five or six paragraphs, well spaced so as not to repel the reader.

And in every letter there should be a booklet different from the booklet that preceded it and small enough to keep the letter within the two cent postage. And the letter should merely call attention in a tactful and candid way to the points in the booklet which are best calculated to impress or convince the possible purchaser.

Follow-up letters, to be carefully, tactfully and skillfully written, must be carefully timed, must be individual and personal, and the man who writes them or sends them out must know when to quit.

Knowing "when to quit," indeed, is a rare and valuable faculty possessed by few men who plan advertising campaigns. This is true of copy as well as of a follow-up system. Getting too many words into a follow-up letter is just as dangerous as too many words in copy for a magazine advertisement.

Nearly all follow-up letters are too long. They are full of redundancies. They are verbose and prolix.

They are replete with superfluous sentences which mean nothing and if they did mean anything are mere repetitions. They do not go directly at the meat of the matter. Tons of these letters find their way to waste baskets.

Other follow-up letters are impudently audacious in tone, sloppy in diction and wearisome in their presumption of ignorance on the part of the reader. The first sentence is quite often an impudent insinuation that the recipient of the letter does not know his own business and that he ought to be sharply reprimanded for his blindness to his own opportunities. Other letters are flip-pant and frivolous in tone and give the impression of a design on the part of the writer to jolly the reader with pleasant persiflage. Of course this is disgusting and tiresome to a man who looks upon business as a serious matter.

I might say right here that in my opinion flippancy and tomfoolery have no place in the publicity for any legitimate product. I am not a believer in buffoonery in advertising. There are very few places in it for jingles and jests. The jingle style of advertising might answer the purpose of drawing public attention for the time being to a new kind of taffy-tolu chewing gum, or a new brand of sparkling champagne, but for any legitimate product which appeals to the intelligent people it could have no permanent value.

Here is an illustration of follow-up folly:

“I find it hard to understand your attitude.

“If I were offering you gold dollars for sixty-nine cents I should expect you to side-step, get a firmer grip on your wallet and regard me with a suspicious look in your eye.



THE EDISON PHONOGRAPH

THE above reproduction of an oil painting by Massani, now the property of Mr. Edison, depicts the delighted amazement of an old couple upon hearing a Phonograph for the first time. No less surprised and delighted are those who now hear the improved Edison Phonograph for the first time in a number of years. They are amazed to find it so different from what they thought, their previous opinions having been based on the old style machines or the imitations owned by their neighbors.

The Edison Phonograph is to-day the world's greatest and most versatile entertainer, and Mr. Edison is ever striving to make it better. It talks, laughs, sings—it makes home happy. It renders all varieties of vocal or instrumental music with marvellous fidelity. It offers something to suit every taste—every mood—every age—every day in the year.

No other good musical instrument can be so easily operated at so little expense. It will cost you nothing to 'hear' it at the dealer's.

NOTE—A splendid reproduction of the above painting by Massani, in fourteen colors, without advertising, 17x22 inches in size, mailed on receipt at Orange, N. J., office of thirty cents in stamps or money order. Worth a place in any home.

Write for free booklet, "Home Entertainments with the Edison Phonograph," and name of the nearest dealer.

National Phonograph Co., 19 Lakeside Ave., Orange, N. J.
31 Union Square, New York

304 Wabash Ave., Chicago



TRADE MARK

Thomas A. Edison

A cheerful picture that cannot fail to attract attention to the advertisement. It serves as an introduction to the description of the uses of the instrument



Advertisements which employ very pleasing and effective illustrations of the articles advertised in combination with other objects associated with the products

"If I were even advising you to try some theoretical scheme, based entirely on my own imagination, your present indifference would be perfectly comprehensible.

"But as the matter stands, I confess I am puzzled.

"I have asserted that my special business-getting methods will positively increase your sales.

"If I could make that statement stronger, I would do so.

"It is not a question of what I think or of what I say. I have absolute definite knowledge of results secured for others—results so big that my clients have frequently doubled their appropriations. Yet all the enthusiasm still remains on my side.

"Let me give you a few exact figures."

I could give hundreds of such samples but they do not differ in any essential details. I might add that this one, as usual, was signed with a rubber stamp and that the address at the top of the letter was very clearly written in a type and ink which did not match the type of the printed matter. I am unable to understand why those who use such follow-up letters can expect they will receive serious attention. Having written a strong, terse and convincing letter, full of meat and directly to the point, why should the advertiser throw away time and postage by making it mechanically imperfect and then attaching to it a rubber stamp signature? In these days of wide dissemination of public intelligence you cannot fool even the countrymen with such letters. To be effective and convincing the letters should be typographically perfect, addressed to the name of the recipient and should be signed with pen and ink. It will pay in most instances to hire a cheap clerk to sign the firm's name to every letter.

Here are specimens of what I regard as model follow-up letters which I have selected at random from the mail:

“Gentlemen:

“On May 22d I submitted for your consideration the plan of a weekly magazine that we have in preparation for publication in November next. If you are prepared to take up this proposition, I will be pleased to meet you and go over the matter in detail. If the proposition as it stands does not fill the requirements in all particulars that make it attractive to you, it undoubtedly can be modified in essential points.

“If the combination as a whole is larger than is acceptable, we are prepared to divide the responsibility and advertising, and allow you one-half, one-fourth, or such portion as you may decide upon.

“It is quite necessary that we receive your decision at an early date, as we are prepared to make our newspaper contracts, and desire to do so.

“Very respectfully.”

“Gentlemen:

“A paper that is subscribed for at \$2.50 per year is evidently one that is valued in the home. Doesn't the fact that fifty thousand of the best families in the Methodist denomination pay this price for their family magazine appeal to you, and warrant you in using space for your advertisement? We have some of the most progressive and high-class advertisers as our regular patrons. Why not you? The Christian Advocate accepts no other class.

“Very truly yours.”

One more sample of a good “follow-up:”

“Dear sir:

“Some time ago we had a request from you for a catalog, which was complied with.

"A few days later we wrote you again offering any information on marine engines and motor boats, applying specifically to your requirements.

"If you expect to purchase a power equipment or a boat permit us to suggest that it would be advisable to arrange the matter at once, before the season becomes more advanced.

"We do not wish to burden you with unnecessary correspondence, nor do we wish to lose sight of your inquiry; accordingly, it would be much appreciated if you should find it convenient to let us have a reply as to whether you are prepared to take up the matter more definitely.

"Yours respectfully."

While the follow-up system is not such an important factor in general publicity plans as it is in the advertising campaigns of the mail order houses, at the same time it may be stated as a general proposition that there is a place for the follow-up system in nearly every scheme of general publicity. Just how the follow-up system is to be applied of course depends upon the nature of the business organization and the method employed for marketing the products.

It is well to admonish the advertiser that there are two distinct classes of people who make up the public—those who will write to advertisers and those who seldom do, and it must be remembered, that those who never write to advertisers are sometimes the "best buyers" and that the advertiser who orders his advertising stopped because he does not get letters "is going against the kind of human nature to which he sells, and misses the most valuable asset of general publicity—prestige and cumulative results."

Before passing on to the consideration of other forms of advertising it is well at this point to suggest


the importance of devising a systematic tabulated plan for keeping track of inquiries. What sort of a tabulated scheme should be devised for registering inquiries will depend, of course, upon the commodity that is being sold through mail order advertising; but no matter what the commodity may be, it is not possible to get any appreciable results out of inquiries that are elicited by this kind of advertising unless a record of inquiries is kept which shows accurately at any moment the sort of inquiries that have been made and the kind of answers that have been given to the inquiries. This tabulated record should afford an index so far as possible of the mental attitude of each inquirer. It should show just what pieces of literature have been sent to him, the date on which they have been sent and the deductions that have been made as to his possible purchasing power or inclination. The expert who has had much experience in follow-up systems should be able to tell from the tone and chirography of a letter exactly to what extent it will pay the firm to follow up an inquiry and just how much literature and how much postage it is advisable to expend upon it.



The sort of picture which may be used to attract attention to the advertisement either of a school or college or something that is used by students

RECIPES
SUGGESTIONS
FOR
CANNED
FRUITS AND VEGETABLES
BY
THE BALLANTINE COMPANY
NEW YORK

Vertical System of Filing



Apply to nearest
The **Raymond** Company
for **Complete** information
and **Price** list

Yusman & Lutz Mfg Co
New York, N.Y.

M C M I V

CHICAGO
MILWAUKEE
ST. LOUIS

The
OLIVER
Typewriter.
The Oliver Typewriter Company

Works of
WESTINGHOUSE
Electric & M.
Compa



Their Industrial
and Sociological Aspects

MCMIV

B I O O M S B U R G
C A R M F G C O.

**FREIGHT
MINE AND
DUMP CARS
AND CAR WHEELS
OF EVERY DESCRIPTION**



INSBURG, PENNA.
JUN 1 1881

Booklet titles showing neat and effective typography which gives a pleasing introduction to the text matter that is to follow

CHAPTER XV

THE BOOKLET IN MAIL ORDER ADVERTISING

Having found by experience just what kind of mail order advertising is calculated to draw out the largest number of inquiries, the next thing of importance is to be well provided with strong and convincing booklet literature and with a carefully and thoughtfully evolved system of follow-up letters. No modern mail order advertiser expects to receive orders for commodities on the strength of mail order advertising alone, even though he uses an entire page in a magazine or five hundred lines in a newspaper. In advertising a safety razor it is hardly possible to fill the advertisements with enough "talk" or argument or descriptive matter to bring cash orders without the employment of supplementary forms of advertising which go into the merits of the article much more extensively than can be done in magazine or newspaper space.

The average reader is of the "Missouri type" and wants to be shown. His mental attitude invites further efforts to convince. He wants to be persuaded and argued with. He wants to see more pictures and read more descriptive matter. Having a possible purchaser in a condition of mental receptivity, it is the business of the mail order advertiser to supply him with the booklets or catalogs that will skillfully and surely lead him up to the purchasing point.

No cheap, carelessly written, poorly printed booklet will accomplish this purpose. It takes a master in wordcraft to write a good booklet. No Bungling Phrases Fatal to Booklets bungler or artificer in long sentences is fitted to write a booklet that is calculated to market any commodity. There must be no straining after long words, no wearisome processions of adjectives.

A person might be able to write a scholarly editorial showing the most profound erudition and employing the most polished and graceful diction and be totally incapable of writing a booklet that would take the average reader beyond the first page, and yet the ability to write such diction is a prerequisite in the equipment of a booklet writer who understands the art of filling the mind of the average reader with a desire to possess the commodity which he is describing.

The successful booklet writer must get the interest of the reader at once and then carry it along logically and convincingly from point to point. The booklet must read like a story and at the same time must have the ring of sincerity and truth. There must be individuality of style without flippancy. The writer must keep in mind the fact that he is writing for all classes, the literate and the illiterate, the ignorant and the well informed.

To write a booklet that will interest and convince the unschooled and uneducated person who answers a mail order advertisement and at the same time charm by its clean and simple diction the educated and the cultured is, indeed, a fine art, and yet this is what must be accomplished in a booklet that is intended to sell the particular commodity that is being advertised.

A cheap booklet is the greatest waste of advertising funds. A good booklet is the quiet solicitor which steals into a man's time and thought in a way that no sales agent would be permitted to do. Much therefore depends upon the catchiness of the opening sentences and the style of phraseology that permeates it. It must possess an individuality of style that will immediately arrest the attention of the reader and hold it.

There is no well defined chart or guide for the production of a booklet that will bring mail orders. The style of treatment and sequence of subjects will depend upon the commodity advertised. You cannot lay down any hard-and-fast rules for writing booklets any more than you can apply mathematical logarithms to the writing of poetry. The first thing to do is to master all the selling points about a product and then to have enough imagination and sufficient command of facile, easy expression to gradually lead the reader up to the merits of the product through the "primrose paths" of pleasing rhetoric. The reader must come upon the product unawares. He must not see it in the opening paragraph or on the first page or even on the second page. If you are talking to him about shredded wheat you must not hit him between the eyes with a biscuit before he has read the first line. Let him taste the biscuit on the third page. After his appetite is whetted to the point of desire then it will taste good and—he will want more. A properly written booklet on shredded wheat will transform what seems to be a bunch of strings into a delicious morsel. It will do this by presenting the dietetic arguments in such a way as to appeal to the mental palate, which, after all, is the most direct route to the physical palate.

If you are talking to the reader about automobiles, it is best to lead him out into country byways, past murmuring brooks and flowering meadows, sweet with the incense of clover blossoms, before introducing him to the fifty-seven parts of the machine. It is best to make the first two or three pages redolent of flowers instead of gasoline; the gasoline smell will come soon enough. Then take up the fifty-seven mechanical points of superiority in natural order, handling each of them tersely, clearly and lucidly, not in technical terms but in language that will appeal to the popular mind as well as to the mechanical mind. If the booklet is the work of a master-hand the reader will turn over the last page firmly convinced that by delaying the purchase of an automobile he is missing a world of outdoor enjoyment and that the machine described has more points of excellence than any other machine on the market.

But the most cleverly written booklet ever turned out by the most gifted phrase-maker will fail of its purpose unless its artistic and typographical features are equal to its literary standards. I have never believed in cheaply printed booklets. No firm is pleased with a shabbily dressed, ill-mannered representative. Such a representative does not make a good impression. He should at least show the exterior evidences of prosperity and refined gentility. The booklet is the "representative" which presents the merits of an article to thousands of possible purchasers. It should not be shabbily dressed. The first impression is made by the cover and this should therefore be attractively designed and well printed. It should represent the highest achievement of the designer and printer that is possible

**Booklets Im-
press Like
Salesmen**



This group of artistic designs for booklet covers extends an invitation to the reader to look inside, which is the real object to be attained in a booklet cover



A collection of booklet covers showing a pleasing and artistic diversity of design and form

within the limitations of the price to be paid. The halftone illustrations should be the best that money will buy and the paper should be good enough to make them show up effectively and handsomely.

The money to be expended on a booklet must be determined by the selling price of the commodity. If

What a Book- let Should Cost	it is automobiles, grand pianos or articles of similar value, ten cents apiece is not too much to pay for a good booklet. If it is typewriters, cash registers, motor-boats, sewing machines, piano players, carriages or other vehicles, the price might easily range from a half cent to ten cents each. It does not require an astute mathematician to figure out that if it takes fifty booklets at ten cents each to sell one automobile for thirty-five hundred dollars, it is a much better investment than five hundred booklets at one cent each which do not effect a single sale.
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Suppose with the opening of spring a man who lives near a lake or river suddenly acquires the "motor-boat fever." He longs to go skimming over the limpid waters along quiet and restful shores in a swift-flying gasoline launch. He has seen them and read about them and he makes up his mind that life is a joyless and wearisome waste without a motor-boat. He decides to investigate. He reads all the advertisements he can find in the magazines and other publications and sends to each firm for a booklet. With no personal experience acquired in operating motor-boats, with an open mind "ready to be shown," it is my opinion that the house which sends him the most cleverly written and the most attractively illustrated booklet will get his order. This is a case where the booklet must actually sell the goods, for unless he lives in one of the

large cities or lake ports there will be no store or selling agency to which the manufacturers can direct him, where he can inspect the particular variety of motor-boats in which he is interested. He must make up his mind without actual test or inspection of the goods, and it is largely a question of beautiful pictures that show the summer delights of boating and of sentences that have the breath of outdoor ozone upon them.

CHAPTER XVI

“KEYING” MAIL ORDER ADVERTISEMENTS

In most mail order advertising it is possible to key the advertisements in such a way as to tell what mediums bring the most inquiries and to measure the actual returns from the investment. The usual method of keying advertising is to change the form of the address for each advertisement. If the firm name and address, for instance, is the J. Walter Jones Company, 213-215-217-219 Duane Street, New York, the plan would be to use a number of variations in the printed form of this address. In one medium the name and address would be J. W. Jones Company, 213-219 Duane Street, New York; in another, J. W. Jones and Company, 213 Duane Street, New York; in another, J. Walter Jones, 219 Duane Street, and so on through an inconceivable number of variations.

By a keying system of this kind an advertiser may keep a record of inquiries from month to month that will enable him to get a line on the mediums that are the best pullers for his particular product. But I have never been a believer in the keyed advertisement as a reliable index to the advertising value of any particular mediums. To the new advertiser it is always wise to sound the familiar admonition, “Beware of the keyed advertisement.” It is full of worry, vexation and disappointment. It is a seductive deceiver, full of promises unfilled and hopes unrealized. It leads the

publicity pilot out upon seas of uncertainty. It leads, in fact, to erroneous conclusions as to the value of advertising in general, for it is a fact well known to most experienced advertisers that the medium which brings the most inquiries is not always the one which results in the most sales.

Some mediums go to what is sometimes characterized by advertisers as "a mail order community" and the more replies that are pulled by them the more they are discounted as advertising mediums. It is a matter of ascertained knowledge that certain mediums go to a class of people that write for free booklets, calendars or maps merely as a sort of habit. Their purchasing power is not great enough to warrant any heavy expenditure in mediums which reach this particular class. It quite often happens also that the medium which brings the fewest inquiries for booklets or catalogs pays the largest returns on an advertising investment, for the small number of persons who answer its advertisements contain the greater number of possible purchasers, hence the unreliability of the keying system as a universal measure of the value of the advertising medium. A fair estimate of the value of such a medium to the advertiser, indeed, should be based upon the record of sales at the end of the year rather than upon the number of inquiries or requests for advertising literature.

The keyed advertisement might be called the will-o'-the-wisp in the misty and foggy lowlands of mail order publicity. It quite often decoys the advertiser away from the mediums which actually reach the largest number of possible purchasers of a particular commodity. No matter what may be the consensus of opinion regarding the keyed ad-

vertisement, it will be generally conceded that in the advertising for a commodity that is supplied through the trade it is worthless so far as its ability to measure advertising value is concerned. There is certainly no place for the keyed advertisement outside of mail order advertising.

If it is possible to measure the value of advertising space through keyed advertising at all, the most accurate results are arrived at through what is known as coupon advertising. In this form of advertising a coupon, which is practically a request for a booklet or catalog, is printed in one corner or at the bottom of the advertising page. The reader is asked to fill out this coupon, cut it off from the advertising page and mail it to the advertiser. Each coupon which runs through a particular magazine or other publication contains a distinct mark of some kind which will enable the advertiser to tell exactly from what publication it was cut, and in this way inquiries may be credited up to the particular publication which drew them out. The character on each coupon may be a certain number combined with a certain letter or some other mark that is unnoticed by the reader.

The argument behind the coupon advertisement is based on the belief that the coupon increases the facilities for answering the advertisement. The contention is that it makes it easier for the reader to send for a booklet than under the plan which compels him to hunt up his own stationery and write or dictate a letter. It also simplifies the matter by putting all the addresses and requests in one form where they may be quickly and easily arranged in alphabetical order to be used in the follow-up system.

The objection to this form of advertising, however, lies in the increasing disinclination of magazine readers to mutilate their magazines in this way. The advertising pages of the modern magazine are to many people the most attractive features of the publication. This is shown by the increasing tendency of magazine subscribers to have all the pages of the magazines bound in book form at the end of the year, whereas it was formerly the practice to discard advertising pages when it came to binding up the volumes of the magazines. The modern magazine reader is quite reluctant to cut the corners of the magazine pages, a fact which can hardly fail to militate against the value of coupon advertising.

Another objection to this form of advertising comes from the typographical difficulties presented by the corner coupon. It is not possible, indeed, for any reader of the magazine to write his name and address legibly and distinctly in the limited space provided in these coupons for that purpose. Very many of the inquiries which come on coupons, indeed, are not decipherable. My own opinion is that the coupon style of advertising is the most unsatisfactory form of mail order publicity.

CHAPTER XVII

STREET CAR ADVERTISING

Street car advertising is an evolution from the marvelous development of urban and interurban trolley systems of transportation and had its beginnings in the discovery that a certain portion of the population in each city is compelled to ride in street cars every day in the year and that a good portion of the patrons of these cars have nothing to engage their attention or thought during the time of their daily trips aside from the passengers who sit on the opposite side of the car from them.

Here was an opportunity to take advantage of the enforced idleness of the street car passenger at a time when the range of his vision was confined to the interior of the car in which he was riding and when his mind was obviously in a receptive mood. The opportunity was seized, and from meager, imperfect and spasmodic efforts to utilize street car advertising space we now have street car advertising developed into a well organized phase of modern business activity representing an investment throughout the country of millions of dollars annually; indeed, recent changes and combinations in this field of publicity seem to promise an adjustment of street car advertising on a basis approaching the systematic exactitude and the carefulness of preparation characteristic of magazine and newspaper advertising.

Contracts for this kind of advertising are usually made with leasing companies who lease the advertising space in the cars of a city or a number of cities and who sub-lease it in the shape of cards each about 11 by 21 inches in size and placed in a single row just above the windows on either side of the car. The charge for this service ranges all the way from 25 to 50 cents per car per month, depending upon the size of the city and the kind of service that is offered. These cards may be furnished by the advertiser himself or they may be written, designed and printed by the leasing and placing company.

With these general observations regarding the development of street car advertising, its scope and cost, it is well before entering upon an advertising campaign in the street car to have the following facts fixed in the mind:

1. Street car advertising can be seen only by that portion of the population which rides in street cars. In London the advertising signs are placed on the outside of tram cars or buses where nearly everybody who is out of doors can see them.

2. The advertising cards in street cars are seen only by those who are seated on the opposite side of the car when so-called closed cars are used. In the summer cars or open cars, however, it is possible for the passenger to see a card placed on either side of the car.

The ideal street car advertising service would be an arrangement whereby the advertiser's cards could be on each side of the car. It is to be remembered, however, that in continuous street car advertising the people who ride are certain to sit on the side of the car

Example of matrix taken from type for a newspaper advertisement; these matrices are sent to various newspapers for their use, thus saving the trouble of resetting the type and at the same time securing uniformity of display. This method simplifies the work of the advertising manager and saves time in the routine of advertising.

where they can see any particular card at least part of the time.

3. Street car cards are placed before the eye when the passenger as a rule has nothing else to occupy his attention. Even the newspaper readers on the morning cars are apt to finish reading the papers before they arrive at their destination.

4. A street car card like the outdoor bill-board is at best but a reminder of the product that has already been extensively advertised in newspapers and magazines. It is very rare, indeed, that a manufacturer or merchant depends upon street cars alone for his publicity. It is manifestly impossible to completely cover all the advertising possibilities of a product in the narrow limits of street car advertising.

5. Like outdoor bill-boards, street car advertising lacks the influential backing or support given to advertising by the literary and editorial features of the newspaper or magazine. It is true that the literary features of a magazine and the editorial and news features of a newspaper are separate and distinct from the advertising, but the latter is nevertheless carried along by the reading matter in the body of the publication and it is also true that it acquires from this literature an editorial vigor and certain dignity, weight and prestige that are entirely absent in bill-boards and street car advertising.

Keeping these five propositions always in mind, the questions naturally arise: first, what kind of commodities can be profitably and effectively advertised in street cars; second, what kind of "copy" should be used in order to get the best results from street car advertising?

Of course, all kinds of claims for the efficacy of street car advertising are made by those directly interested in the business. This is natural and is to be expected. It is even possible to conceive of the street car advertising enthusiast reaching a mental condition of enthusiasm where he might honestly believe that street car advertising would bring greater returns for the money expended than magazine or newspaper advertising. The agent of a leasing company, for instance, will present the proposition in this way:

**Claims Made
for Street Car
Advertising**

“Space equivalent to a street car card in a newspaper having about 100,000 circulation costs about \$140.00 a day, while a card in street cars costs \$3.00 per day for each 100,000 possible readings. These figures are relative, of course. Take a big magazine like the Ladies’ Home Journal: it reaches, let us assume, 6,000,000 possible readers each month, and a page advertisement in it costs \$4,000. For this sum a street car advertisement would come under an average of 132,000,000 possible readings. This figures that the street car card offers the advertiser about twenty-two chances to the magazine’s one.”

I have no disposition to refute these arguments in detail, for in doing so I would run the risk of placing myself in an attitude of challenging the value of street car advertising, which is far from my purpose; but as this book is written for the advertiser, that is, the manufacturer or merchant, my purpose is attained when I carefully and candidly point out the scope of this kind of advertising and just how it differs from other forms of publicity. This I have done in the five propositions above, and it is my opinion that they furnish a sufficient answer to any extravagant claims

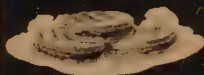
that may be made in behalf of street car advertising. By keeping these almost self evident propositions in mind it is possible for the advertiser himself to arrive at successful and logical conclusions regarding the value of street car advertising for the particular product which he has to sell without any advice or argumentation from the man who is interested in leasing street car space.

Answering the first question which I have raised, I should say that almost any commodity of popular consumption that may be used by all the people every day or every week in the year may be profitably advertised in the street cars. Among these, however, I would place first in point of largest returns to be derived from street car publicity all food and drink products, wearing apparel, and all household articles which might appeal to the interest of the thousands of shoppers and women who go to market in the city where they are compelled to use this means of getting to stores or markets. For articles which do not come within this class, I should say that the profitable returns on an investment in street car advertising are exceedingly doubtful and problematical.

In the case of street car advertising, as in all other forms of publicity, we must take into account the class of people to be reached by the advertiser. The article in my opinion must be susceptible of universal use to lend itself to profitable exploitation in street cars. The same considerations which suggest a soap, for instance, as a proper article to be successfully advertised in street cars would rule out from street car publicity all articles that are designed for peculiar and unusual purposes or for special and limited portions of the population.

Answering the second question, in the light of propositions already elaborated, it is hardly necessary to tell the sagacious advertiser that the copy for street car advertising should be terse, snappy, lucid and to the point. The kind of copy, of course, must depend largely upon the commodity to be advertised. In a general way, however, it may be said that the street car card must be either an attractive and striking picture showing the product advertised or the method of using the product, or a "plain talk" or statement concerning the product in large enough letters to be read easily and quickly from the opposite side of the car both in daytime and at night.

One of the gratifying tendencies of street car advertising is toward the "plain talk" style of advertising which consists of a series of cards each presenting some particular claim made for the product advertised and printed in good strong, clear, readable type. Where the article advertised is of such a character, however, that there is very little to be said about it in the way of argument or description, it is obvious that an attractive and striking picture is the best form of advertising. In many instances an effective and pleasing combination of picture and talk is the proper thing for street car publicity. The greatest liability to mistake in street car advertising is that which comes from a desire to say too much on the street car card. By way of illustrating these conclusions regarding street car advertising I give herewith samples of the strongest street car advertising in each class: the pictorial, and the "plain talk" or "sermon" style of street car advertising.



HAM TOAST. A dainty breakfast bite; costs little, easily made. Something new.

Veribest POTTED HAM

See reverse side of wrapper for suggestions like above. A new feature, exclusively *Veribest*.

ARMOUR & COMPANY.



Keep up with the times!
LET THE
**GOLD DUST
TWINs**
DO YOUR WORK

Nicoll's Spring Styles
ARE EXCLUSIVE
They are on view now.
You are welcome today
Suits \$20 to \$50.
Overcoats \$20 to \$50.
NICOLL The Tailor
WILLIAM JERREMS SONS
Clark and Adams Sts.

Have you a little FAIRY in your home?

**FAIRY
SOAP**

Pure as the thoughts of childhood

Four street car advertisements which are selected because the picture in each instance shows the commodity advertised and presents one or two strong selling arguments which are easily and quickly grasped

—back to nature!

SHREDDED WHEAT BISCUIT

WITH
STRAWBERRIES



APPETIZING



power of nature's fields is made
fully satisfying. Thine for a dime.

SIDE LIGHTS ON
THE COMPLEXION



WOODBURY'S
FACIAL SOAP AND CREAM

THE ANDREW JERGENS CO. NEW YORK



Street car advertisements that give a graphic and pleasing suggestion of the uses of the products advertised

CHAPTER XVIII

OUTDOOR ADVERTISING

Not all the people read magazines and newspapers. Notwithstanding our claims to popular intelligence through wide dissemination of information covering every department of human activity and notwithstanding our system of free education, there are many thousands who seldom read a piece of periodical literature of any kind. Go up and down one of the streets of one of our most progressive and enlightened cities and make inquiries at every door and you will be surprised to learn how large a percentage of the population does not subscribe to any periodical of any description. The children go to public schools and from them the parents absorb a smattering of intelligence regarding events of past or current interest; but many public and private schools unfortunately are still devoting all the pedagogical gray matter to teaching dead languages and imparting other useless knowledge. Even the high schools are still making their annual contributions to the army of educated loafers.

In thousands of homes, therefore, the parents remain in dense ignorance of current thought of the best

The Classes	thinkers on the daily happenings in the
Reached by	various lines of human activity. Their
Bill-Boards	minds are, therefore, keenly receptive to

impressions created by outdoor advertising. The circus poster catches the eye of the small boy, not because

of the daring feats of the trapeze performers alone, but because his eyes are unused to the pictorial art in colors, hence not surfeited with pictures or printed literature. A boy who has access to a large library in his home may acquire literary taste, but he gets few definite impressions about anything. But the boy who has to borrow a book from a friend and has to steal away to a secluded spot behind the woodshed to read it is apt to have a keenly open and receptive mind.

So it is with a very large percentage of the human family; and here is where the bill-board comes in. It takes advantage of these conditions to reach effectively and convincingly the class that doesn't see advertising in newspapers or magazines. But the bill-board must do more than reach the class which doesn't have access to ordinary advertising literature. It must reach those who are too busy with their own affairs, who are too deeply engrossed in business, to read ordinary advertising. Before these the outdoor advertiser flashes a sentence in unexpected places on the railways and country highways or the city streets, in fact, wherever the bill-posting or leasing company can lease space for the erection of boards.

Whether the advertisements are painted on the boards or pasted on in the shape of posters does not affect the argument as to the value of bill-board advertising.

The difference between painted boards and posters involves considerations of economy rather than degrees of advertising value. Painted signs are generally more effective, remain on the boards longer and withstand the elements better than printed posters. If the latter are used they must be renewed after drenching rains. In fact, all kinds of outdoor advertising

must be renewed or freshened after exposure to the elements for certain lengths of time.

What, then, is the place of the bill-board in the general scheme of publicity? It is hardly permissible to assume that any modern, progressive advertiser would depend upon bill-boards alone for publicity for any commodity, although they quite often meet all the requirements of a particular product at a particular time in a particular locality. In a general way it may be said that they are a supplemental form of publicity to be used in connection with other advertising. If you ask the bill-board company what is the function or the place of outdoor advertising it is apt to say that it constitutes a "reminder" of your product—that it presents an opportunity to prevent the public from losing sight of the thing which you sell or manufacture.

I have never regarded this as a good definition of bill-board advertising, and hence not a good argument for this form of publicity. Any advertising that is simply a "reminder" is not good advertising. I do not believe in bill-board "reminders" or any other kind of "reminders" which consist merely in flashing the name of a commodity on a sign. I do not believe it affects old customers or makes new ones. The bill-board advertisement, like every other form of publicity, should give a reason or a suggestion. If a man has been eating a certain breakfast food every morning for several years and has finally dropped it he cannot be induced to eat it again by simply flashing the name of the food before his eyes as he dashes along on a trolley car or express train. Certainly it will not make new consumers because it gives no information regarding the product—no reason why anyone should eat it

—in fact, it may not be possible to tell from the bill-board “reminder” whether it is a breakfast food, a cigar or an automobile.

One strong line which contains the meat of the selling argument, however, may save the bill-board.

**Quick Impress-
sions Received
from Bill-Board**

This one line may present a new reason that never occurred to the consumer who discontinued the use of a breakfast food and may induce him to eat it again. Here is a large bill-board erected by the house of 57 varieties that catches my eye from the window of the New York Central train every morning. Across the top of this sign in big, strong letters are the words “Heinz Tomato Soup.” If this old and well known house with wide experience in advertising were satisfied to erect bill-boards as simply “reminders” this line would be enough. But the Heinz house is not spending money for “reminders.” The question that may arise or suggest itself to the man who is looking out of the car window is, “What is in the soup? How is it made? How does it differ from other soups?” Of course, you cannot tell the whole story of the Heinz process of making tomato soup on the bill-boards, and if you did, the train flies by too rapidly for the eye of any passenger to read it all. It must be possible to frame some sentence or some line that will embody in terse and lucid style the selling argument for this soup which will appeal quickly and directly to every person who likes soups, and, sure enough, the Heinz house has supplied the line. It reads: “RED RIPE TOMATOES WITH RICH CREAM.” Here is where the “smack” comes in—also the argument—for a thing that has “smack” to it and whets the appetite is argument enough. If you are hungry and the dinner hour is approaching, this

line is creamy enough and rich enough to make you taste tomato soup, for what could be more appetizing or more palatable than red, ripe tomatoes cooked with cream?

From all this it may be easily deduced that two or three strong lines composed of terse, short words which contain the meat or pith of the entire selling argument are all that should appear on bill-boards or other forms of outdoor advertising. The great danger in outdoor advertising is the same which confronts the advertiser

**The Danger
in Outdoor
Advertising**

HEINZ TOMATO SOUP

ONE OF THE 57

**RED RIPE TOMATOES WITH
RICH CREAM**

A bill-board with "smack": it does more than merely name the product—it suggests an argument in the shape of an appetizing description

in street car advertising, the danger of trying to crowd too much into space which can command the attention of the possible consumer for but a few moments. There are signs that reflect the highest attainment of the artist but which possess little selling power. One picture, indeed, may be such a conglomeration of colors

as to destroy the entire advertising value of a large bill-board. The color printer may give you such an artistically finished picture, so perfect in technic, that it will elicit the praise and commendation of the local art society, but when it comes to the final test as to its selling power or real publicity value it may lamentably fail of its purpose. It is not the business of the outdoor advertiser to try to improve upon nature in the embellishment or decoration of the landscape. A symphony in eight colors may be highly aesthetic and may elevate the artistic standards of the community but have no selling force whatever. Successful poster copy must do something more than respond to the art sense or cultivated taste of those who have a highly developed art instinct. It must show the uses of a product in pictorial illustration or must contain in its regular lines the vital element of the selling argument.

Attention has been called to the recent change in the poster copy for Omega Oil. Nearly every student of advertising remembers the unique and artistic designs formerly used by this company in its street car advertising. One of these designs which served to amuse, entertain and edify the small boy in the street car showed a boy, a flock of geese and a bag of corn. A flock of geese and a boy are always interesting when brought into close juxtaposition, but when you add a third object like a bag of corn you are introducing an element that means trouble for the small boy, especially if it is his duty to guard the bag of corn. The picture was one well calculated to attract attention and comment, but what had all this to do with Omega Oil? It is true that the words "Omega Oil" were printed in the upper corner of the card, but mortal intelligence was not equal to

**A Sudden
Change in the
Use of Pictures**



As pure as the
glorious dew
that sparkles in
the Lily cup

White Rock

The
mineral water
that refreshes you
with effervescent
health

This advertisement associates a brand of mineral water with the purest and whitest flower that grows in such a graphic manner that no extended copy is needed to convey the impression intended

Home-Making

Every home-lover in the land should know what Dennison does to make home more comfortable and more beautiful - of the thousand little things of utility that make home-keeping easier—of the wealth of art that makes the plainest room a power of beauty.

First comes **Dennison's Crepe Paper** in all imaginable shades, as well as in the most beautiful designs, with which inexperienced hands may create flowers so natural you imagine their fragrance; garlands, festoons, lamp and candle shades, curtains, flower pot covers, ice cups, bon-bon boxes, waste baskets, whisk holders, hats and costumes, and endless other eye-delights.

Then comes **Dennison's Table Decorations**: Lunch Sets, and Crepe Napkins that make the table more inviting and take the place of linen. **Dennison's Handy Boxes** containing things most needed in the home; **Dennison's Passe-partout** outfits for framing all kinds of pictures; **Dennison's Glue, Paste and Mucilage** in Patent Pin Tubes that never leak, clog, or collect dust; **Dennison's House-Hold Labels** for marking everything; **Dennison's Tags** for trunks, boxes and parcels; **Dennison's Jewelry Cabinets** and **Jewelry Cleaning Outfits**; **Perfumed Sealing Wax**, **Desk Supplies**, **Wedding Cake Boxes**, and so on until the pen runs dry in telling about

Dennison's Home Helps

That everyone may know what Dennison is doing, **Dennison's Dictionary** has been prepared. A self-indexed book of 240 pages, endless illustrations and colored plates, which tells you at a glance the very things you want to know most—how to make flowers and everything of Crepe and Tissue paper—how to decorate for holidays and party nights, how to transform magazine pictures into veritable works of art with **Dennison's Passe-partout**; how to systematize your housekeeping, and a world of other "hows" well worth the knowing.

Dennison's Dictionary is worth dollars to the housekeeper or business man. It is too valuable to be sent indiscriminately, so, just to show your good intention, we ask you to send ten cents for postage. If you are not satisfied, we will return the amount and let you keep the book in the bargain. Address **Dept.** at our nearest store.

Dennison goods are sold by dealers everywhere.

DENNISON MANUFACTURING COMPANY,

The Tag Makers,

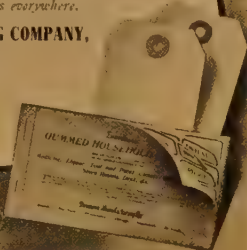
BOSTON, 26 Franklin St.

NEW YORK, 15 John St.

PHILADELPHIA, 1007 Chestnut St.

CHICAGO, 128 Franklin St.

ST. LOUIS, 413 North 4th St.



A successful effort to carry a long line of talk with a series of unusually attractive pictures of the commodities advertised. There is more copy in this advertisement than is permissible in most magazine pages

the job of figuring out any connection between Omega Oil and the flock of geese, the small boy or the bag of corn. To all appearances the boy and the geese were perfectly sound and appeared to be in no immediate need of this particular remedy for bruises, cuts or sprains. After spending a good many thousand dollars in decorating the street cars of the country with gems of art, we are told that the company suddenly decided to adopt a method of publicity which actually showed the uses of Omega Oil, and instead of the flock of geese threatening to devour the small boy and the corn, we have a series of interesting photo studies showing the wide uses of Omega Oil in alleviating the pain of those who suffer from sprains, rheumatism and other ailments of this character.

But right here we come into conflict with the art societies and other organizations banded together in the interest of the "city beautiful" and for the protection of the scenic beauties of country highways and landscapes. The municipal authorities and state legislatures are being petitioned to protect country highways from disfigurement by the ruthless hand of the greedy corporation which derives profit from outdoor advertising. The war on bill-boards is prosecuted from year to year with unabated vigor and against their crusade are arrayed all the forces and influences that can be commanded or controlled by the outdoor advertising agencies. The art society would have the bill-board and the poster further art "for art's sake" and the society that is working for the city beautiful would have every bill-board a symphony in colors reflecting the highest standards of the art schools without any reference to selling power or publicity value.

**Hostility to
Bill-Board
Advertising**

The civic improvement club and the art society are slow to recognize the fact that the bill-board has a legitimate place on the face of the earth. The first crusades inaugurated by these societies did not stop short of an attempt to abolish outdoor advertising as a public nuisance. Failing in the attempt to wipe all forms of outdoor advertising from the face of the earth, the lovers of the "city beautiful" are now directing their energies to securing greater conformity with accepted artistic standards. This saner view of the question of outdoor advertising is admirably reflected by the secretary of the Chicago Municipal Art League, who is quoted as delivering the following sensible utterances on this question:

"Are bill-boards all wrong, then? No. They have as much right to exist as the advertising matter in our magazines, their pictorial covers, and the signs on our places of business. But the magazines employ good artists, the covers are usually excellent in design and sometimes charming. The signs are made as fine as wealth can buy and some of them are excellent—a very few. Our better establishments show studied reserve in the matter of signs; which proves that we are not all eaten up with vulgarity. If the bill-board people would employ only the same good artists that work for the magazines, the boards would be more endurable. We might even grow to like them—in moderation. There are boards which display cartoons that cannot be condemned. Occasionally some one of them is admirable. Those printed on paper in the better class of lithographic establishments are designed by artistic fellows and usually are pretty good; perhaps excellent. Those painted in oils are not good as a rule, although there are fairly decent examples."

The conclusion of the whole matter is that the future of outdoor advertising rests in the willingness of the art societies and improvement organizations to concede that the bill-board companies have large vested interests which cannot be ruthlessly impaired or destroyed and in the willingness of the outdoor advertisers and the bill-board companies to concede that the people have a right to protect their thoroughfares, parks and public places from hideous disfigurements by bill-boards that offend the public sense of decency. The future of outdoor advertising rests, in short, in a reconciliation of these conflicting interests.

CHAPTER XIX

PLANNING AN ADVERTISING CAMPAIGN

The first thing to be considered in planning an advertising campaign is the amount to be expended. If regarded simply as a part of the cost of production this is not a difficult problem. No one attempts any longer to disguise the fact that the consumer pays for the advertising. If it costs two hundred thousand dollars to advertise a commodity this two hundred thousand dollars must come out of the price paid by the consumers. There is no other way of acquainting the public with the goods—except through personal talk and solicitation—and under modern economic and industrial conditions this is impossible. Even if it were possible the expense would be prohibitive.

For an old firm manufacturing a well known commodity intended for universal consumption the problem of advertising will generally adjust itself upon a fixed economic basis. For such a firm the advertising expense constitutes one of the items of annual cost of production. At the beginning of the year so much is set aside for raw material, so much for labor, so much for insurance, so much for selling, so much for advertising. The expense of advertising in most houses is included in the general expense of selling and distribution. If it is a house doing business through wholesalers, jobbers, or retailers there is no known method of tracing definite

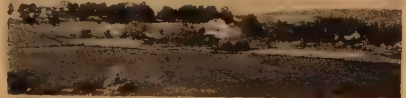
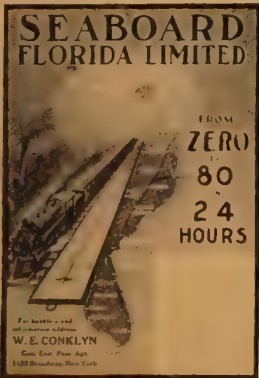
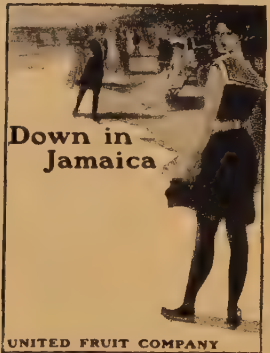
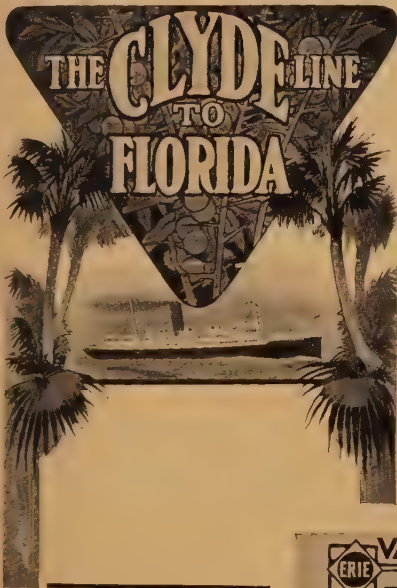
**Appropriation
Regarded as
a Fixed Cost**

results from advertising. The advertising appropriation must go for general publicity. At the end of the year the house figures up the business of the year, the cost and profits. If the business shows an increase the appropriation for advertising is renewed with the same regularity as the appropriation for raw material. The firm has learned that "keeping everlastingly at it" is what pays in advertising—that occasional, spasmodic publicity spurts do not pay. It is the continuity of advertising that gradually builds up a market for a product, the constant dropping of water that wears away the stone. If the business shows a decrease from previous years it is a question of radical change in advertising methods, in selling plans and other departments that require a reorganization to meet new conditions of trade and competition.

Perhaps it is not the fault of the advertising. Millions of dollars are thrown away annually in desultory advertising where there is no selling organization to supply the demand created by advertising. The selling organization and the advertising must be co-ordinated upon a smooth working and effective basis. There must be harmonious action between them. They cannot be dissociated in any successful scheme for marketing a product. They cannot work at cross purposes. The selling force must follow up the advertising campaign and the advertising campaign must be planned and conducted with reference to trade conditions. In order to know these conditions the advertising director must keep in very close touch with the selling force in the field. If there is a lack of co-operation it is a vital weakness in the business organization that must be remedied if ultimate loss is to be averted.

If a decrease of business is shown at the end of the year it is therefore proper to inquire into other branches of the business organization as well as the publicity department. Perhaps the appropriation has been expended in the wrong mediums. The advertising department has not reached the right sort of people. If it is a safety razor perhaps the advertising director has been going after the beardless portion of the human race. If it is a baby food perhaps he has been using too much money in mediums that are seen principally in bachelors' clubs. The publicity department has been spending too much money for "waste circulation." This question of useless and unprofitable circulation presents one of the most interesting problems that confront the advertiser. It will be quite generally conceded by advertising men that a certain amount of useless circulation must be paid for by every advertiser in order to reach the people who may be interested in his product. A manufacturer of automobiles advertises in the general magazines, and yet it is perfectly plain that only a small percentage of magazine readers can be classed as possible purchasers of automobiles. In the case of a food product that may be eaten by every member of the human race, of every age and in every clime, it is plainly obvious that the advertiser is paying for very little "waste circulation."

Perhaps the advertising itself has been weak. The copy has been devoid of reason, argument or suggestion. It has not presented the vital elements of the selling argument effectively or convincingly. It has not shown an intimate knowledge of the product. It has no individuality of style. It is too much like all other advertising that is prepared for products of the



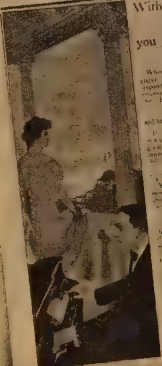
In this group of advertisements for transportation companies the artist has portrayed the needs that are best calculated to make the average reader take a trip on the various lines

The Anderson Twins Were Brought up Healthy and Strong on

ESKAY'S FOOD



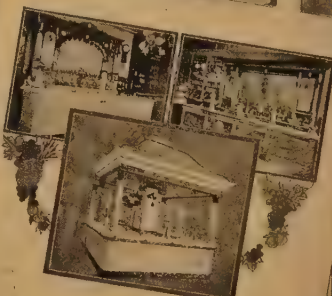
With the "Heart" Angelus you bring forth the of Music.



When we play the world's greatest organ, the Angelus, we bring forth the of Music. We play it in the heart of the world's greatest city, and the world's greatest organ, the Angelus, is the heart of the world's greatest city.

PHRASING LEV and his organ, the Angelus, is the heart of the world's greatest city.

THE WALK & WHITE




The Plucky Little Jap

ORIENTAL RUGS

W&J SLOANE



In these advertisements there is a graphic association of text and descriptive matter with some particular and prominent quality of the thing advertised

same class. It has no selling force. It has been written by some one who has never made a study of the product or has never talked with the agents who have to put it on the dealers' shelves.

If it is a mail order business which has shown a loss over the previous year's business the problem is a comparatively simple one. It is easy to

Checking
Returns on an
Advertisement

trace definite results from mail order advertising and it is a simple problem in arithmetic to calculate with exactness the returns from each advertising investment. Upon this definitely ascertained basis it is easy to plan a profitable and effective campaign for the next year.

But the publicity problem for a new product that is to be sold through dealers is one that must be solved without the aid of figures adduced from definite experience. It is a groping along a highway strewn with the countless wrecks of failure where the guide posts are few and uncertain. The advertising expert must be drawn upon for advice and suggestion, but even the most sagacious advertising man may fail to lay out a winning publicity campaign the first year for the reason that a new product calls for new copy, new methods, new mediums and new ideas. The principles that have been successfully applied in the marketing of one commodity may not sell another product even though there are points of similarity in their nature and uses. It is therefore a fact that experience is not always a safe guide in advertising. Cleverness in judging the class of people that may be interested in a particular product and in knowing how to reach them is worth more than the widest experience gained in the advertising of one product. It is not unusual for an advertising man to make millions of dollars in

the manufacture of a particular commodity and then make a dismal failure in an attempt to create a demand for another product.

Suppose a firm with no experience in making or selling watches is about to put a new watch on the market, a watch that is to be sold through dealers to the consumers. Whether the watch is to be sold through wholesalers and jobbers or direct to retail jewelers is of little consequence so far as the problem of creating a demand for it is concerned. It is a product of universal use. It may be worn by every human being in the universe old enough to carry a watch, for it goes without saying that it will be made in all sizes and patterns. The advertiser, therefore, has the whole race to appeal to. The world is his market.

The first thing to be considered is the question of adopting a trade-mark. I am not an ardent believer in trade-marks. The name of the commodity is all the trade-mark I would ever ask for in planning a winning advertising campaign. A good name is in reality the best of all trade-marks. Only a commodity that has little selling argument behind it needs a trade-mark. Where an article gives little opportunity for talk or argument a trade-mark serves all the purposes of advertising and enables the advertiser to fix a commodity in the public mind and to keep it there.

In the absence of anything to say about a product, how it is made, why it is made in a particular way, why people should buy it, the advertiser can work the changes on the trade-mark from month to month in the magazines or from day to day in newspapers. But where a product gives opportunity for strong reason-why "talk" the constant repetition of the trade-mark

has a tendency to make the reader miss the "talk" entirely. The first glance at the old-time trade-mark identifies the product in the mind of the reader and he turns over to the next page. The most cleverly constructed copy is lost on him. He is looking for something new.

If there is nothing to be said in favor of the watch, if it does not differ in any material point from any other watch, it is a good plan to pick a trade-mark for advertising purposes. If it is a watch with new and strong selling points the name of the watch is enough. Let the advertising be constructed so as to make the public familiar with the name and the points of superiority.

Before inaugurating an advertising campaign the director of the advertising will naturally post himself thoroughly on all trade conditions. He will want to learn from jewelers just what sort of a watch is wanted by the public and just what are the strongest selling points about this particular watch. It will then be possible to plan intelligently an advertising campaign that will be best calculated to create a demand on the dealer for this particular watch. This plan for the first year should present a combination of general publicity in the national mediums and local publicity in the towns where dealers have been induced to lay in a stock of the watches. The local advertising in the newspapers should always carry the name of the local dealer who handles the watch. General publicity will not answer for the introduction of a new product. There must be a combination of general and local publicity planned with reference to the work of the selling organization. It would be absurd to spend money to advertise in a city where the selling organization has

not made arrangements for handling the goods. The advertising campaign and the selling plan must go hand in hand.

So much for reaching the consumer. The manufacturer, however, cannot afford to neglect those mediums which reach the jeweler through the channels of his own trade interest. The jeweler must be reached through his own trade paper, a paper that is devoted entirely to the watch and jewelry trade.

In preparing copy for such a campaign the same principles of publicity apply to the preparation of copy for this product as those which apply to the advertising of every other commodity that is susceptible of universal use. The first thing to do after deciding upon the general plan and the appropriation is to ascertain the "selling points" of the watch.

What are the points about a watch that appeal to the public? What is the principal use of a watch? Clearly it has but one important function—"to tell the time of day." It is fair to assume, therefore, that a very large percentage of the possible purchasers will buy watches because of this particular function. They have only one idea about a watch—its ability to register time. If they buy watches it is natural to assume that they want accurate timekeepers. A watch that did not keep time accurately would be of no use to them. The transactions and appointments of the business and professional world rest upon accurate time-keeping. The industrial world moves by the clock. A watch is supposed to measure the hours that cover the wide range of man's activities.

It is very obvious, therefore, that the strongest selling point for the advertiser to work upon is the

accuracy of the watch as a timekeeper. The advertiser can ring the changes on this point in a way that will gradually impress the public with the idea that this is the one watch that can be depended upon in every emergency of life and he can give some of the reasons for it. He should use the "bull's-eye" method to drive this selling point home. The accuracy of the watch as a timekeeper is the first and most important point to be exploited by the man who writes the copy and originates the advertising campaign.

So much for the purchasing class that buys a watch to keep time. But there are other reasons for buying a watch—other "selling points." The advertiser cannot afford to neglect the class that thinks of a watch as a means of personal adornment—the people who regard a watch as "jewelry"—who think of a watch only as something "to wear." To appeal to this class the skill of the artist must be drawn upon. To these the advertiser must appeal in picture as well as in copy; for these the watch must be a work of art—a jeweled product of the highest craftsmanship—fit to bestow upon a person as a reward for industry, a gift for signal achievement, a testimonial of birthday remembrance, a present that reflects not only the loving regard but the good taste of the giver.

An accurate timekeeper for the man or woman of affairs, a chaste and refined expression of the giver's esteem or remembrance, a choice piece of jewelry for personal adornment—here is abundant material for the man who is to devise a series of advertisements that will be calculated to create a popular demand for this watch without going into those watch-making details that are interesting only to the watchsmith.

CHAPTER XX

ADVERTISING IN ITS RELATION TO THE SALES DEPARTMENT

To the manufacturer who sells his product through the trade, advertising presents a problem of effective co-operation between the advertising department and the selling force. With him advertising must be a factor in the selling machinery.

An artist who has no knowledge of the product to be advertised will prepare a series of pretty plates for magazine advertising. If the manufacturer ventures to ask the question, "Will they sell goods?" the artist replies by calling attention to their artistic beauty.

But the manufacturer who has had advertising experience will insist upon knowing the selling value of the advertisements. He knows that money spent for publicity which contains no selling arguments and which reveals no knowledge of the product is poorly invested.

He knows also that advertising to be effective must co-operate with and fit into the plans of the selling organization. There are two kinds of advertising which the wise manufacturer will not consider: first, advertising in the countries or localities where the manufacturer has no selling organization; second, "one-time" advertisements in mediums which have a "bargain" to offer in space.

The manufacturer who has had any experience in advertising knows that money expended for advertising in countries or localities where there is no selling organization to handle the goods is money largely thrown away.

Of course, this does not apply to mail order propositions, but only to those products that are sold through sales agents, jobbers and retailers. But the novice in advertising who wants to expand his business over a new and larger territory is apt to yield readily and easily to the persuasion of the advertising solicitor.

He has no selling organization in Brazil, for example. His goods have never been introduced to the wholesalers, jobbers and retailers in Brazil and hence are not sold in that country. He has been engaged for many years in building up a trade in the United States and his productive capacity and resources have been constantly taxed to supply the domestic demands.

But along comes the eloquent and persuasive representative of a very attractive magazine published in Brazil. The publication looks promising, and his mind is suddenly filled with visions of the great profit and prestige that would come from creating a demand for his products in Brazil. He is captivated with the mere idea of wider publicity without any reference to the actual selling of goods.

But after he contracts for space he soon learns by costly experience that advertising must follow the selling organization and that it is useless to spend money for publicity where there is no selling organization to put the product on the shelves of wholesalers and retailers.

It is often contended that if the advertiser creates a demand for the goods on the part of consumers, the dealers will be forced to supply the demand thus created and will soon find a way of stocking up with the goods. This sounds plausible, but is deceptive. Manufacturers who have had experience in going into new markets with their commodities have learned that the foundations are laid and the best results attained when the selling agent blazes the way for the advertising campaign.

Even though a demand for goods might be created in a new territory through extensive advertising, the retailer who is selling a varied line of other commodities is not going to interest himself in perfecting an organization for supplying the trade. The selling organization and advertising department must go hand in hand to attain results.

The other proposition also possesses attractions for the novice in advertising. The representative of a magazine calls the attention of the manufacturer to a back-cover "bargain," embellishing the offer with the usual persuasive arguments, giving the circumstances that enabled him to hold this particular back cover, believing that it was just what the manufacturer wanted. Perhaps the order for the page was canceled at the last moment through some unforeseen emergency and he is therefore enabled to offer it at a considerable reduction from the regular rate. All this is tempting to the man who is merely buying space regardless of its advertising or selling value.

The fact is, "one-time" advertising in most publications is money poorly expended. In my opinion it is the continuous, everlasting "pounding away" in

advertising that pays. It is the recurrence of advertising from day to day or from month to month which finally makes a definite and convincing impression upon the reader's mind. A man who takes a back cover page in July in one publication and a back cover page in some other publication in August and a back cover page in another publication in September is getting a certain amount of general publicity, but the experience of the largest and most intelligent advertisers proves that such haphazard advertising has no selling force. It may make the name of a commodity widely known, but it makes no definite or convincing impression regarding the claims that are made for the goods. It doesn't bring about the conviction which finally results in the purchase of the goods advertised. The manufacturer had much better go every month into a few magazines or every day into a few newspapers than to spend the same amount of money in "one-time" advertising in a wide range of mediums. In the former case he will succeed in convincing a definite number of people that they want or need his goods; in the latter case he will get a lot of general publicity or "notoriety" without getting any appreciable returns from the investment.

This question of co-operation between the advertising department and the selling organization presents

Who Shall	another problem which has puzzled many
Handle Local	manufacturers who sell their goods
Advertising	through general sales agents to the trade.

The question is, shall the sales agent or local dealer be given a certain percentage of the receipts from sales to be expended in local advertising? In other words, shall he be allowed to devote a portion of the returns from his sales to local advertising in his own field, and shall

the advertising of the commodity be left to his knowledge and judgment? This local advertising, of course, represents an additional expenditure to that already planned for in the general publicity campaign that is conducted from the home office under the management of an advertising director. The plan has many attractions that appeal to the average manufacturer who takes a superficial view of the selling problem.

It is doubtless true that the privilege of using a certain percentage of the returns from sales in local advertising has a certain stimulating effect upon the agent and encourages him to greater efforts. It is nevertheless a fact that its advantages are heavily overbalanced by its many disadvantages—so much so, indeed, that many large manufacturing corporations which have tried the former plan have abandoned it and have concentrated the management of the entire advertising campaign in the home office. Before the automobile industry reached such large proportions, it was the custom of many manufacturers to give the dealer or sales agent in each city or town a certain per cent of the returns from sales to be expended in local advertising. Of course there could be but one result from such a plan. The average sales agent knew nothing about advertising or the methods best calculated to secure the largest returns from advertising. Moreover, the average sales agent could not always resist the tendency to divert this percentage into channels that could not be regarded as legitimate advertising.

This plan was finally abandoned by the Association of Licensed Automobile Manufacturers as unwise from the standpoint of business policy and a costly and unprofitable method of advertising.

All advertising should be controlled from the home office for several reasons: first, because it secures uniform adherence to a definite policy of publicity; second, not all sales agents know the value of advertising, neither have they the knowledge or experience that enables them to expend an advertising appropriation in such a way as to secure the largest results; third, it has the tendency to make the sales agent depend upon advertising to sell goods rather than upon personal work with the trade. The sales agent who has a certain per cent to expend in local advertising is apt to sit in his office and let the advertising sell the goods. Black and white advertising alone will not sell many automobiles. The man who has from three thousand to five thousand dollars to invest in an automobile will not be satisfied with what he can learn about a machine from a newspaper or magazine advertisement. The most you can hope to do through black and white advertising is to draw out inquiries from possible purchasers. These inquiries must then be followed up by the local dealer. He must get in personal touch with the possible purchaser. He must take a ride in the machine—not one ride, but many rides, in all kinds of weather and under all possible conditions. This is the way automobiles are now being sold; and the same principle applies to thousands of other manufactured commodities that are now on the market. It is also important that all the advertising for one company or corporation should be uniform in policy and this policy should be definitely outlined at the home office, which is in close touch with all the selling agents and which prepares the selling arguments that are to be used. To have agents making all sorts of diverse and conflict-

**Advantages of
Home Office
Direction**

ing claims regarding a product results in many embarrassments which tend to disturb the stability of a business that should work smoothly and easily upon a definite policy.

The advertising for a manufactured product should be under the direction and control of the home office and the co-operation between the advertising department and the sales department should be intelligent and harmonious.

CHAPTER XXI

THE ADVERTISING AGENCY

Advertising is a development of the advertising agency, and the advertising agency is a development of advertising. This seems a somewhat paradoxical statement, but the truth of it will be quickly recognized by those who have had much experience in the advertising business.

The so-called advertising agency is responsible for the development of modern advertising as an art and as a business. It is through the work of the advertising agency that the manufacturer and merchant have been aroused to a realization of the value of advertising.

The agency is the link between the advertiser and the publisher. It has blazed the way for the producer to reach the consumer. It has brought the maker of a commodity in touch with all the possible users of that commodity. It has pointed out the way to larger markets. It has shown the manufacturer how to create a demand for his product many times larger than the original output of the business.

Here is an old and well known firm engaged in the manufacture of farm wagons. By slow process of natural accretion along conservative lines the firm has built up a great business. It has grown with the natural agricultural development of the country, supplying the natural demands of this development for a

cheap but well made farm wagon. It is satisfied with doing the farm wagon business of the country.

But there comes a time when the firm, in order to meet the competition of the day, has to branch out into the carriage business, and when it branches out into manufacturing a general line of vehicles it finds that it must meet competition fiercer and more formidable than anything it ever encountered in the farm wagon business. Along comes the advertising agent who tactfully and skillfully leads the head of the firm to the high mountains of publicity. He outlines to the awakened manufacturer the plan for reaching the thousands of possible purchasers of carriages and other vehicles and how it is possible in this way to create a demand that will be easily felt by all the general sales agents and branch houses all over the Union. The firm has been doing the farm wagon business along conservative lines. Advertising is a new proposition. Yielding to the arguments of the advertising agent a small appropriation is made for a campaign in newspapers and magazines. The following year the appropriation is increased, perhaps doubled. This annual appropriation for advertising becomes a fixed and established item in the yearly cost of production almost as important as the appropriations for the purchase of raw material. In this way the advertising agency has developed the advertising business of the country.

In this way the agency has not only enriched the manufacturer or producer but it has increased the earnings of the magazine, newspaper and other instrumentalities that may be used for the advertisement of the manufacturer's wares. Incidentally and obviously the agency has thereby given us better newspapers and better

**Benefits Result-
ing to All Part-
ies Concerned**

magazines. The modern ten cent magazine, a marvel of twentieth century progress, would not have been possible without the advertising agency which has filled its pages with profitable advertising. Occasionally some publisher who is not favored with what he regards as his share of business by the advertising agencies raises the questions: what is the future of the advertising agency? Shall it be allowed to dominate the advertising business, exacting toll at both ends of the publicity highway?

A few years ago the press was discussing the question: "What shall we do with the automobile; has it come to stay?" Such questions no longer engage serious discussion. The automobile is here and it has come to stay. It is now simply a question of development along practical lines.

The same may be said of the advertising agency. It is here to stay. Why shouldn't it "dominate" a business which it has developed? Why shouldn't it exact toll from those who use the highway which it has built? It is true that a few manufacturers and merchants would be advertising today if the advertising agency had never existed. It is true that a certain number of purchasers would have discovered the value of advertising as a means of reaching a larger body of consumers, but how meager the results and how crude the methods compared to those incident to the modern highly developed, well organized, colossal business of advertising!

Before extending these general observations regarding the development of the advertising agency it may be well to inquire:

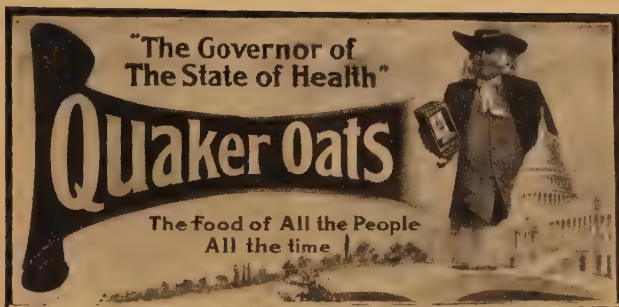
First, what are the functions of the advertising agency?

Second, what kind of service does it render the advertiser?

Third, is the agency an indispensable factor in modern advertising?

In answer to the first question it may be said that it is the business of the agency to expend the appropriation of an advertiser in such a way as to secure for him the largest possible returns from the expenditure. Its service to the advertiser consists in buying space in the particular mediums which are best calculated to reach the kind of people who can be interested in the particular commodity advertised. The agency can usually buy this space—particularly in newspapers—to better advantage than can the advertiser. The reason for this is plain and simple enough. It is not only buying space for you but for dozens of other advertisers. A man who gives a magazine ten pages of advertising in one month can naturally buy space cheaper than you can. The agency, indeed, is entitled to some advantage over the man who buys one page. Its advantage is represented by a commission or by a reduced rate, or both. It is in a position to demand some concession from the publisher, and it gets it. I am speaking here of the agency which renders an honest service and which honestly selects the mediums that are best adapted to reach the possible purchasers of such an article as the one advertised. To expend an appropriation for advertising corsets in an outdoor magazine read chiefly by men would be a dishonest service; to stuff a list of mediums with magazines that have little or no circulation is a dishonest, inefficient service, for it will not bring to the advertiser the results he has a right to expect from his expenditure.

**The Functions
of an Adver-
tising Agency**



These two advertisements are examples of artistic and striking bill-boards, which show the figures that are always asso-
ciated with these particular products and
give in each case a quickly compre-
hended argument for the goods

Omega Oil

For Neuralgia, Earache

and Toothache

Trial Bottle 10¢



This advertisement carries out the conclusions of experienced advertisers in that it shows in a very graphic and convincing manner the uses of the product advertised, which is the only effective and profitable way to advertise a product of this character.

This design is used largely in street car advertising

Having selected the proper mediums, the properly equipped and organized agency proceeds to make a thorough study of the commodity to be advertised and also acquaints itself with the business of its client. It should take up the trade relations as between the client, jobbers and retailers. An illustration of this is furnished by the action of a well known agency which had just secured the appropriation for advertising a well known watch. Upon securing the account the agency immediately sent a man out on the road who made calls on over a hundred jewelers and dealers in watches, talking to them in relation to this watch company's business and endeavoring to find out whether the watches were satisfactory to the trade; whether the margin of profit was sufficient; whether the styles were such as appealed to customers; which watch was the best seller; which gave the best satisfaction; what sections of the country were showing the best results.

Having made a study of the product and the selling organization, the agency can plan an advertising campaign based upon the information adduced; and the most important feature of this campaign will be the preparation of "copy" for the advertising and the designs for pictures to attract attention to the "copy." Most agencies have a complete editorial and art equipment for this purpose. For all this service the agency charges both the publisher and the advertiser a commission. The advertising agent's connection with his client should be very confidential and very close. He should be fully informed as to whether the trade is increasing or diminishing; what sections of the country are showing the best sales and what publications are proving profitable. He should keep his finger on the

pulse of the advertiser's business and regulate his advertising accordingly.

While these are the functions of the modern advertising agency, it is a fact that the larger corporations, whose annual sales run into the millions and whose business largely depends upon advertising, employ advertising managers or directors who make a study of the product and its advertising possibilities, who are in the atmosphere of the business and in close touch with the selling organization. Where a firm has its own advertising director, who prepares "copy" and designs, the service of the advertising agency consists largely in buying space and in relieving the advertiser of the multitudinous and onerous details necessary to conduct an extended advertising campaign. The agency makes contracts for space and assumes all financial risk, using its credit and standing to secure the publisher of the magazine or newspaper against loss.

Having considered the peculiar character of the service rendered by advertising agencies, the question arises: is the agency an indispensable factor in modern advertising? The obvious answer is: yes. The agency is likely to be a permanent factor in modern advertising for the reason that it controls most of the advertising of the country. Having developed most of the advertising, the agencies are in a position to demand that the publishers shall stand by them and protect them. It is gratifying to observe in this connection a constant tendency on the part of the publisher to raise the financial requirements and the standards of service on the part of the agency to the end that the irresponsible "brokers in space" may be eliminated from the business.

In my opinion the efficiency of agencies is menaced by two tendencies:

First, a tendency to reduce an advertiser's campaign to a sort of "coupon system" whereby the plates are prepared in advance for an entire year; second, a tendency to take up contracts with too many clients, thereby making efficient individual service impossible.

Of course, the "coupon system" has its advantages for the agencies. It simplifies the work very much to prepare twelve magazine plates for the year in advance, cutting off "copy" coupons, as it were, each month, and forwarding them to the publishers. It becomes mere clerical routine. The business is out of the way and the agency need not be bothered by this client for a whole year. But this sort of service will not satisfy the modern, aggressive, up-to-date advertiser.

Such a system makes it impossible for an advertiser to incorporate in his advertising the new ideas and suggestions that develop from week to week. It deprives him of the opportunity to effectively utilize the fruits of experience gleaned in the selling field. If the goods are changed or improved or the methods of selling are altered, it is easy to make new advertising plates, but this involves an extra expense which the advertiser may be unwilling to incur. In most manufacturing enterprises the advertising manager may get a new idea regarding the product every day in the year.

Advertising should, therefore, be a matter of development from month to month. The tendency to impair individual service is also increased by taking on too many clients.

In my opinion, the ideal advertising agency of the future will be one which takes the business of a few advertisers and gives to each the careful and painstaking study which is best calculated to make his advertising yield the largest returns from the annual investment.

CHAPTER XXII

HANDLING THE ADVERTISING AGENCY CAMPAIGN

To understand the varied functions and the character and scope of the services of the advertising agency, it is well to follow an advertising campaign through the processes involved in the preparation and placing of advertising. While not possible to give a complete idea of the nature and value of these services without actual experience in placing an extended line of advertising, it is possible to show by a suppositional case the relation thus established between the advertiser and the agency.

It is true that it is not always possible to determine whether the agency represents the advertiser or the magazine and newspaper publisher, but it is possible for the advertiser to make the agency his agent to the extent of making his interests paramount to those of the magazine or newspaper, which also pays a commission. If the agency is not the agent of the advertiser, it is largely the fault of the advertiser. In the very nature of things it is not possible to change the relation which makes the magazine publisher regard the advertising agency as his agent. He looks to the agency to secure for him a part of every advertising appropriation wherever it is possible to do so. While the agency is essentially and primarily the agent of the advertiser, it is easy to see that we cannot obviate

the condition which leads the publisher to look to the agency for business.

The advertiser is paying the bills. He is expecting returns from his investments in publicity. If his

The Interests of Advertiser and Publisher business is properly organized he can insist that the agency make his interests paramount to the interests of the magazine or newspaper publishers. The tendency of some agencies to place the interests of publishers first has led to a readjustment of the advertising business upon a basis where each advertiser has his own advertising director or manager, who in addition to being an advertising man, makes a careful study of the product and selling plan to the end that he can intelligently and effectively direct the expenditure of the advertising appropriation. The advertising manager or director thus becomes the company's representative, whose business it is to secure through the agency connection the widest and most profitable publicity. The advertising director uses the agency to handle the multitudinous details of the business and to get the benefit of the lower rates that naturally come to a concern using a dozen or more pages in each publication every month. Whether the agency gets lower rates than the advertiser can get or not, the service is easily worth the commission paid if intelligently and conscientiously given with an eye single to promoting larger sales of the product advertised.

For our illustration we will take a firm which has an advertising manager, but which leaves the preparation of copy and plates and the placing of advertising to an advertising agency. While it is true that the big advertisers generally follow the practice of having an advertising manager or director who is in the atmos-

phere of the business and in touch with the selling organization, whose duties include the preparation of copy and designs, it is also true that the leading agencies are equipped to render this service, and in many instances a harmonious co-operation between the advertising manager and the agency secures better results in the end than having the copy prepared in the offices of the advertiser. But in either case, the relation between the advertiser and the agency is largely the same.

The first and one of the most important matters to be determined at the start is the selection of an agency. Of course this is a vital matter, and the success of an advertising "campaign" largely depends upon the selection of an agency which has the financial standing and responsibility and the equipment for effectively handling an advertising appropriation. As a general proposition, it is wise to select an agency which does not handle the advertising appropriation of any competing product. No matter how carefully organized an agency may be, or how conscientious may be the service rendered, it cannot serve equally well two clients who are putting upon the market similar or competing products. Indeed, the more reputable and more successful agencies will not take the accounts of two firms that manufacture or sell similar commodities. If an advertising agency could successfully handle the accounts of two automobile manufacturers or two breakfast cereal concerns, it would be an exception to the rule, and notwithstanding its success, would not be a safe criterion to follow. No matter how carefully the agency may be conducted, it will unconsciously give one client the benefit of the other's ideas.

**Considerations
in Selecting
an Agency**

After selecting the agency that seems best qualified to advertise a particular product, the next important matter to be taken up is the appropriation. In fixing an advertising appropriation it is the wisest practice to adopt a maximum sum to be expended during the year, allowing a reasonable latitude so that unforeseen emergencies that arise in the market may be promptly met. Let us take the case of a firm whose business amounts to two million dollars a year. A fair amount to be expended in advertising under ordinary circumstances would be one hundred and fifty thousand dollars. Of this amount one hundred thousand dollars may be set aside for newspaper advertising and fifty thousand dollars for the magazines. Just how this appropriation shall be divided among the newspapers and the magazines, however, depends largely upon the product to be advertised and upon the selling organization. If it is a mail order business, it is not necessary to state that the bulk of the appropriation will go into the magazines; but if it is a business in which the product is sold through jobbers and general sales agents who have the country divided up into well defined territories, and if the product is one of general and universal household use, the firm will naturally want to use newspaper space quite liberally and continuously in order to co-operate with the work of agents in the various fields.

The appropriation having been agreed upon, it is customary for the agency to designate some one member of its force to look after the business of this client and give it his attention and his careful direction, to the end that co-operation between the agency and the advertising manager of the firm may be prompt, direct and har-

**Individual
Attention for
Each Client**

monious. It is also well for this member of the agency to have an "understudy" who is ready at any moment to take up the details of the business in case of the sudden absence of the man detailed for that work.

The next step in the business of placing advertising through an agency will be for the agency and the advertising man to get together and discuss plans upon the lines already agreed upon between the company and the advertising director. In this connection it is well to emphasize the importance of committing the entire management of the advertising to the advertising director or manager after the general policy of the company for the year has been settled. The advertising director generally submits the plan for the campaign to the company on the basis of his knowledge of the product and of the selling arguments behind it. When this plan is approved by the executive officers of the firm, the best results are obtained by giving him absolute, unqualified and unconditional control of the company's publicity. They should stand by him in all his commitments and his dealings with agencies and publishers should be unhampered. He should be permitted to enjoy immunity from interference or annoyance by members of the firm who are at the heads of other departments, but who in common with most of frail humanity, are seized with an occasional desire to "manage" some part of the advertising. His authority should be supreme in his department. He should be allowed to work out his plans logically to attain definite results. If these plans do not work out to the satisfaction of the firm or company, the time to make changes is at the end of the year when plans for the next year's advertising are to be formulated. Unless the advertising manager can have full sway, it is fool-

ish and unfair to hold him responsible for results. There is no department of a firm's business in which outside interference will work such disastrous and costly havoc as in the advertising department.

The most that should be done is the careful auditing and checking of accounts to make sure that the commitments of the year are kept within the appropriation decided upon and that no leaks are allowed to develop in the department. In this connection, it is also well to emphasize the importance of requiring the advertising manager or director to confer with one executive officer of the firm, usually the president of the company or general manager, rather than with a number of members of the firm whose ideas of advertising show wide divergence and whose opinions upon what is good publicity are irreconcilable. If the advertising manager can confer constantly with one executive officer the business will run smoothly and harmoniously from month to month and more satisfactory results can be achieved.

After deciding upon the general line of publicity which the copy is to follow and the selling arguments that are to be made most prominent, the next important step will be the selection of the list of magazines for general publicity and the list of newspapers for local publicity in the various cities and towns where it is necessary to co-operate with the sales agents. Here is where the experience and integrity of a good advertising agency may be utilized to the profit of the advertiser. It is well to remember, however, that the agency is also the agent of the magazines, and if the advertising manager is a man who understands his business, he will know what kind of people generally buy the prod-

uct advertised and in what mediums it is possible to reach this particular class of purchasers. A magazine list, therefore, should be made up with reference to reaching the kind of people who may be considered possible purchasers of a product. Great care should be taken to eliminate or avoid the publications which go to a reading constituency with no possible interest in the commodities advertised.

The next step is the selection of newspapers for the direct advertising in the cities and towns where it is possible to co-operate effectively with the selling organization and where it is deemed necessary to push or stimulate sales.

The mediums having been selected, the question of copy and preparation of plates is taken up with the agency which is to place the advertising.

The Details of Preparing Agency Designs The advertising manager commits to the artist and copy writers of the agency his ideas regarding the scope and character of the advertising for the year. Copy and designs for magazine plates and for newspaper advertising are then submitted for the inspection of the advertising manager who makes such changes and corrections as he deems necessary. These changes may be intended to bring out more effectively the selling arguments of a product or to back up the work of the agents in the selling field. In the case of the magazine, it is not deemed a good practice by the modern, up-to-date advertiser to make up the plates for the entire year, as this prevents the utilization of selling arguments that develop from month to month in any well organized business institution. In preparing plates for magazines, it is usually necessary to have approved copy and designs in the hands of the agency at least ninety days before publi-

cation. In the case of newspapers, it is the best practice to have in hand enough copy for a month's advertising. This copy is put into type, approved by the advertising manager, and is then sent to the various newspapers in the form of a papier mache "mat," which is merely an impression of the type made with soft papier mache. It is light and easy to mail, and when sent out to the publishers instead of written copy has the advantage of securing uniformity in type display, which is an important item in advertising. To those newspapers which do not have stereotyping outfits it is necessary to send the complete electrotpe plate of the advertisement. It is also a good plan to send the newspaper publisher a bound book of all the advertisements for the month, arranged in proper rotation and showing the date on which each advertisement is to appear.

As the agency pays all bills for advertising and simplifies in every possible way the advertising problem, it follows as a matter of course that the checking of the advertisements in the various publications is a most important part of their service. It is a part of the agency service to see that all advertisements are properly inserted on the dates specified, and where special positions have been contracted for, to see that the position paid for has been secured. Where an advertisement is run in wrong position or contains typographical errors or improper display, the agency secures extra insertions of the advertisement in order to make up for the improper insertions.

It is customary for the big advertisers to rely upon the accuracy of the agency in checking advertisements. This is part of the service for which the agency gets its commission, and as the files of newspapers and

magazines are always accessible to the advertiser in the filing rooms of the agency, it is usually not deemed necessary to encumber the business offices of the average advertiser with all the clerical appurtenances and details that are necessary to check newspaper and magazine advertising. In many instances, however, the advertiser who has plenty of office room and the clerical force necessary for this purpose supplements and verifies the work of the agency by maintaining a complete and careful checking system of his own. For this purpose he is put on the mailing list of all newspapers and magazines which carry his advertising, and complete files of these publications are maintained.

